

**NEWS: PHOTOGRAPHER
IN COPYRIGHT VICTORY**

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WATCH**
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Saturday 1 September 2012

amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

**7 RAW
CONVERSION
PACKAGES
TESTED**

PAGE 20

+

**LUKE'S
LOCAL
WILDLIFE**

Young photographer
shows how it's done

RAW SOFTWARE

PAGE 44

We find the best for noise, detail and sharpness



APOY ROUND 8

PAGE 25

WIN £2,000 IN PRIZES
Our APOY wildlife competition



AWARDS

PAGE 51

16 OF THE VERY BEST
The finest products of the year



PAGE 90

ON TEST

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Amateur Photographer For everyone who loves photography

THERE are plenty of photographers who will tell you that if you need to spend more than 10secs working on a picture in software, you must be an idiot who can't use a camera properly. It's true that it is far better to get things right in-camera, at the time of shooting, rather than having to rely on software to compensate for mistakes or laziness, but it is also true that it is necessary to use software to get the best out of the images your camera produces. Software can paper over the cracks, but it will also allow you to produce contrast and colour to suit the scene, and to draw the maximum amount of detail. Images straight from the camera are generally unfinished, though adjusting JPEG

parameters can help, but in a slightly basic manner.

The reason we have a raw file format option in all our digital SLRs is because raw files do actually produce images of superior technical quality. That level of quality may not be needed in every situation, but when you are shooting for best it makes sense to use raw so you can make that image absolutely as good as your equipment will allow. It's not pixel peeping, it's not being obsessive or tedious, it's just taking pride in your work.



Damien Demolder
Editor

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IN AP 11 AUGUST WE ASKED...

What kind of photography do you mostly aim to practise?



YOU ANSWERED...

A Straight factual	56%
B Emotionally charged	36%
C I can't convey emotions through photos	6%
D Emotions can't be conveyed through photos	2%

THIS WEEK WE ASK...

What kind of raw conversion software do you use?

VOTE ONLINE www.amateurphotographer.co.uk

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Luke Massey's stunning wildlife photographs

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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EF 17-40mm f4.0L USM Lens £619.00 £23.26 P/m
EF-S 17-85mm f4-5.6 IS USM Lens £349.00 £22.10 P/m
EF-S 18-200mm f3.5-5.6 IS Lens £399.00 £23.27 P/m
EF 24-105mm f4L IS USM Lens £899.00 £37.45 P/m
EF 24-70mm f2.8 II USM Lens £2299.00 £95.79 P/m
EF 28-135mm f3.5-5.6 USM IS Lens £319.00 £21.26 P/m

EF 28-300mm f3.5-5.6L IS USM Lens ... £2099.00 £87.45 P/m
EF 70-300mm f4.0-5.6 IS USM £389.00 £22.69 P/m
EF 70-300mm f4.5-5.6L IS USM £1139.00 £47.45 P/m
EF 70-200mm f4.0 L USM £499.00 £24.95 P/m
EF 70-200mm f4.0 L IS USM £899.00 £37.45 P/m
EF 70-200mm f2.8L USM £979.00 £40.79 P/m
EF 70-200mm f2.8 L IS USM £1849.00 £77.04 P/m
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EF 200mm f2.8L II USM Lens £599.00 £24.95 P/m
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EF 50mm f1.2L USM Lens £1269.00 £52.87 P/m
EF 35mm f1.4L USM Lens £1159.00 £48.29 P/m
EF 24mm f1.4L II USM Lens £1329.00 £55.37 P/m
EF 24mm f2.8 Lens £369.00 £21.52 P/m
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EF 180mm f3.5 L USM with Lens Hood ... £1259.00 £52.45 P/m

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TS-E 24mm f3.5 L II with Lens Hood ... £1699.00 £70.79 P/m
TS-E 45mm f2.8 Lens £1118.00 £46.58 P/m
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multiply focal length



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Canon Speedlite Flash



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Macro Ring Lite MT-24EX
£749.00 £31.20 P/m

APNews

News | Analysis | Comment | PhotoDiary 1/9/12

“I now appreciate just how hard it is to take a good picture”

Olympic champion turns photographer, page 7



Photographer wins copyright ruling • Case triggers legal warning

PHOTOGRAPHERS WARNED AFTER KARREN BRADY RULING

AP RIGHTS WATCH
Committed to defending your photographic rights!

PHOTOGRAPHERS have been warned that people who help set up a photo shoot may later claim copyright if a written agreement is not drawn up beforehand.

The caution follows a case held at the Patents County Court in July.

Legal debate over whether a client can be the co-author of a photograph surfaced in a copyright wrangle involving images of businesswoman Karren Brady, who stars in *The Apprentice* television show.

Photographer Tyson Sadlo has won rights over six images of Brady that he shot for publication in *Today's Business Woman* – a printed magazine published by London-based firm Oxygen 10.

The photo shoot took place in London two years ago.

Sadlo and his syndication agency Celebrity Pictures Limited subsequently sued B Hannah Limited – a company in the same group as Oxygen 10 – claiming it published the images in 'BUPA Health Magazine' and on a website called *Celebrity Angels*, without consent.

The publisher claims it had issued a contract to the photographer granting worldwide exclusivity, and that it held



Photographers may legally be challenged over copyright if they receive help setting up a shoot

copyright or joint copyright in the images.

Sadlo claimed he never received a contract, and Mr Justice Floyd, the judge presiding over the case, agreed.

The legal argument therefore hinged on whether the client held rights over Sadlo's images, given that both parties accepted the shoot was a 'team effort' involving two employees of the publisher who helped set it up.

Commenting on the case, Charles Swan, a partner at media law firm Swan Turton, explained that although the legal author of a photograph is the person

who creates it, this 'isn't necessarily the photographer or only the photographer'.

'There may be cases where one person sets up the scene to be photographed (the position and angle of the camera and all the necessary settings) and directs a second person to press the shutter at a moment chosen by the first, in which case it would be the first – not the second – who creates the photograph.'

Swan added: 'There may also be cases of collaboration between the person behind the camera and one or more others in which the actual photographer has a greater input, although no complete control of the creation of the photograph – in which case it may be a work of joint creation and joint authorship.'

However, Judge Mr Justice Floyd concluded there was no evidence suggesting that the client's staff controlled 'any aspect of the taking of the photograph', said Swan. Sadlo was only given a brief.

After the ruling, Sadlo told AP: 'I was only trying to stand up for my rights under fair usage... It's a photographer's duty to make sure this is seen through.'

Swan called for photographers and their clients to ensure that a written agreement is drawn up beforehand.

SNAP SHOTS

● An Olympic bronze medalist has lost a mobile phone containing precious images of his fellow athletes. Belfast boxer Michael Conlan, 20, told reporters that the phone went missing when he was out celebrating with teammates at a Dublin nightclub. The phone contained images of stars such as sprinter Usain Bolt and tennis ace Serena Williams.

● A website aims to open up the fine photography market to a wider audience by offering 'affordable' signed prints from £40. The project, called Photo Democracy, has been launched by London gallery owner Chris Beetles. Prices start from £40 for a 10x8in print (in an edition of 500), up to £1,000 for a 30x40in print (in an edition of 10). Visit www.photodemocracy.com.

MARTINE FRANCK DIES

RENOWNED photographer Martine Franck has died at the age of 74.

Born in Belgium in 1938, Franck grew up in the US and England, and was married to French photojournalism legend Henri Cartier-Bresson, who died in 2004.

A spokesman for the RPS described the news as 'very sad'. 'Martine was a Magnum photographer in her own right and president of the Henri-Cartier Bresson Foundation,' he said.

Martine studied art history in Spain and France and worked at *Time Life* in Paris as a photographer's assistant.

Fuller tributes to Martine Franck will follow in the *News* pages of an upcoming issue of AP.

SAMYANG RELEASES LENSES FOR VIDEO

SOUTH Korean lens maker Samyang has unveiled three new lenses aimed at photographers who want to shoot video.

Due out in August or September, in Nikon and Canon mounts initially, the newcomers are the 14mm T3.1 ED AS IF UMC (£329.99), 24mm T1.5 ED AS IF UMC (£529.99), and 35mm T1.5 AS UMC (£419.99).

'The new VDSLR lenses differ [from current versions] with the inclusion of follow-focus gearing and decoupled aperture,' said a Samyang UK spokesman.

'Such alterations allow the user to smoothly and quietly change focus and aperture/depth-of-field while filming.'

For more details, visit www.samyang.co.uk.

The new lenses are designed for video use



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 29 August

EXHIBITION One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816 754. Visit www.chatspalace.com. **EXHIBITION** The Crown, includes images by Swiss photographer Urs Bigler, until 31 August at Erarta Galleries, London W1J 8DN. Tel: 0207 499 7861. Visit erartagalleries.com/london.

Thursday 30 August

EXHIBITION Travel Photographer of the Year, until 2 September at the Royal Geographical Society, London SW7 2AR. Features winning images from the 2011 TPOTY competition. Tel: 0207 591 3000. Visit www.tpoty.com. **DON'T MISS** Bournemouth Air Festival, until 2 September at Bournemouth, Dorset. Tel: 0845 051 1700. Visit www.bournemouth.co.uk.



Friday 31 August

EXHIBITION Landscape photos by Matthew Usher, until 1 September in the foyer gallery, Westacre Theatre, Norfolk PE32 1UD. Tel: 01760 755 800. Visit www.westacretheatre.com. **EXHIBITION** Early Photographic Works by Daniel Meadows, until 8 September at Fotogallery, Penarth CF64 3DH. Tel: 0292 070 8870. Visit www.fotogallery.org.

Saturday 1 September

EXHIBITION A Year in the Life of Faversham, until 3 September at Assembly Rooms, Kent ME13 8PG. Visit www.kentcreativearts.co.uk/a-year-in-the-life. **DON'T MISS** Summer archaeology walk (3-5.30pm, cost £5) around the Stonehenge World Heritage Site. Booking essential. Call 0844 249 1895 (5% booking fee applies). Visit www.nationaltrust.org.uk.

Sunday 2 September

EXHIBITION In the Blink of an Eye: Media and Movement, extended until 14 October at National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk. **EXHIBITION** Veolia Wildlife Photographer of the Year, final day, at The Grand Pavilion, Derbyshire DE4 3NR. Tel: 01629 822 122. Visit www.thegrandpavilion.co.uk.

Monday 3 September

EXHIBITION Perspectives by Tom Stoddart, an open-air display until 11 September at More London Riverside, near Tower Bridge, London. Visit www.morelondon.com. **EXHIBITION** Large-scale images documenting the Diamond Jubilee at the Departures Lounge, Terminal 5, Heathrow Airport, London. Visit www.reichholdarts.com.

Tuesday 4 September LATEST AP ON SALE

EXHIBITION Phantasmagori by Marco Sanges, until 30 September at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com. **EXHIBITION** Road to 2012: Facing East – portraits of Londoners, until 9 September at Four Corners, London E2 0QN. Visit www.npg.org.uk/roadto2012.



War-torn building voted best photograph

FUJIFILM REVEALS 2012 STUDENT WINNERS

AN IMAGE of a heavily shelled building damaged during the Bosnian War has won Fujifilm Photographer of the Year 2012.

The photo was captured on Fujifilm emulsion by Dexter Lander, a student at Central St Martin's School of Art and Design.

It shows how the war-ravaged building has been 'left alone while civilisation

continues to grow around it', said organisers.

Lander's prize package included £200 worth of films, a portfolio produced by competition sponsor, Metroprint, and a year of mentoring from Metroprint staff.

The Fujifilm Student Awards 2013 will be launched on 1 September.

For details visit www.fujifilmstudentawards.co.uk.

- £36.4 million

OLYMPUS CSCS FAIL TO STEM GROUP LOSSES

A 50% increase in sales revenue of Olympus compact system cameras (CSCs) failed to prevent the firm's global imaging division recording a £12.5m operating loss for the three months to 30 June 2012.

Olympus attributed a 15.8% fall in imaging division net sales on a 'shrinking digital camera market, especially the market of low-end compact cameras'.

The 1.53 billion yen (£12.5m) loss compares to a 370 million yen (£3m) operating profit in the same period last year.

Overall, unit sales of Olympus cameras declined 27.9%.

However, Olympus sold 11% more CSCs in the first quarter of the financial year, compared to the same period in 2011 – generating a 50% rise in sales revenue.

The sales leap was led by the OM-D E-M5 camera, according to a statement released by Olympus Tokyo.

Meanwhile, the Olympus group reported a widening in overall losses to 4.5 billion yen (£36.4m), from a 1.4 billion yen (£11.6m) loss in the same quarter last year.

Sony and Fujifilm are among the firms that have sought to strike an alliance with Olympus in recent months.

SNAP SHOTS

● Landscape photographer Nigel Hicks is to host a one-day workshop based at Hartland Quay in Devon on Sunday 9 September. The £80 course, which runs from early afternoon until dusk, aims to capture the evening and sunset light on the coastal rocks and cliffs. Visit www.nigelhicks.com.

● Indian fashion photographer Prabuddha Dasgupta has died aged 58. The *India Times* newspaper described Prabuddha, who was 'self-taught', as the country's leading fashion photographer. The photographer died after reportedly suffering a heart attack at a photo shoot on 12 August.

● The RPS has opened a 'pop-up' photography exhibition in Bath city centre. The display, in an empty shop, showcases winners from the society's online Summer of Sport competition. The pictures are on show at 35/36 Stall Street, Bath, until 16 September.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmmedia.com

Linford Christie 'addicted' to photography

OLYMPIC CHAMPION STAGES FIRST PHOTO EXHIBITION



Above: Former Olympic champion Linford Christie pictured at a separate exhibition in Stratford

Left: Christie's photo of British athletes Margaret Adeoye (left) and Lucy Onyeforo, in training

FORMER 100m Olympic champion Linford Christie has staged his first photo exhibition, called *Journey to the Podium*.

The pictures are on show at the Jessops store in Westfield Stratford City, East London, until 9 September.

Christie captured the images while training athletes in the UK and the US ahead of this year's Olympic Games.

The former sprinter admits he became addicted to photography during the project, for which he used various cameras.

'I've really enjoyed turning the camera on those people around me and I now appreciate just how hard it is to take a good picture, especially as I'm still learning to do that,' he said.

Jessops said Christie was a 'delight to work with'.

PHOTOGRAPHERS SCORE RIGHTS VICTORY IN US



A CAMPAIGN to defend people's right to take photographs of police officers is paying dividends in the United States, where another force has issued fresh guidelines.

But police chiefs must discipline those who breach the rules otherwise the rules will not be worth the paper they are written on, a lawyer who helped draw them up tells AP.

Washington DC police became the latest to warn officers that the public have a right to photograph them under the First Amendment of the US Constitution. The First Amendment protects the right to freedom of expression from government interference.

The new directive tells officers that 'a bystander has the right under the First Amendment to observe and record members [of the force] in the public discharge of their duties,' reported the *Washington Post*.

Although the country's National Press Photographers' Association (NPPA) welcomed the move, it has called on police to ensure the rules are put into practice.

Mickey H Osterreicher, general counsel for the NPPA, told AP: 'While these written policies are an excellent start in establishing photographers' rights, it is critical to remember that without continuing departmental training and discipline, where

violations may occur, it is merely a piece of paper.'

Osterreicher added: 'The new General Order, issued by Metropolitan Police Department (MPD) chief Cathy L Lanier, is just one of a number of such guidelines being issued by various departments around the country.'

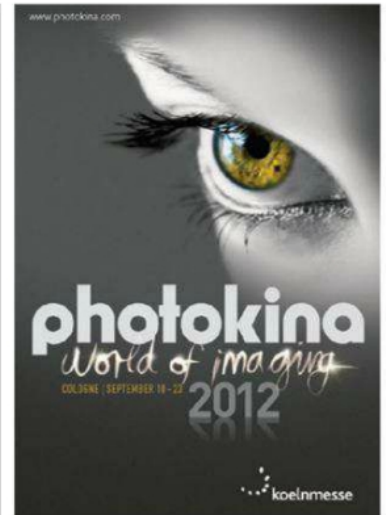
'NPPA greatly appreciates how responsive the MPD has been in this area and we have worked with them behind the scenes on this draft by providing them with similar model guidelines.'

Osterreicher said he completed a training [session] with about 40 of their officers in January regarding 'First and Fourth Amendment rights of the press and citizens to photograph and record police performing their official duties while in public'. The Fourth Amendment protects a person's rights concerning unreasonable searches and seizures.

The move came as freelance photojournalist Jerome Vorus reportedly won an undisclosed payout after suing Washington police.

Officers detained Vorus while he was photographing a traffic stop two years ago.

Osterreicher has also taken part in training sessions with other US police forces, and said he plans to monitor developments.



PHOTOGRAPHERS SET FOR GEAR FEST

MORE than 1,200 exhibitors from 45 countries are expected to descend on Cologne, Germany, in September for photokina – a show billed as the world's leading imaging fair.

Open to the public from 18–23 September, photokina will stretch across seven exhibition halls and serve as a platform for the latest product launches.

'For amateur photographers, photokina means touching, trying out, experiencing,' said a spokesman.

A day ticket costs €29, if booked online in advance. Visit www.photokina.com.

AP
THIS
WEEK
IN...

1896

Hackney, one of the host boroughs for the London 2012 Olympics, was being touted as a potential destination for a photographic exhibition this week in 1896. Responding to a letter published in a previous issue, a reader wrote: 'Why on earth Mr Fenton should desire to start another Convention on the Isle of Man I must express my inability to fathom. Let me have my turn too. I had my holiday in June in the county of Surrey and I should like to suggest that a Convention be held at Guildford. It is easy of access, has got a river of its own, and the surroundings are charming... It is, however, not quite so lively at night as the Isle of Man. Also, what about Hackney for a Convention? Why should Hackney wait?'

Letters to the Editor.

COMMUNICATIONS to the Editor not intended for publication should be marked accordingly. All communications to be addressed to The Editor, AMATEUR PHOTOGRAPHER, 1, Creed Lane, London, E.C.

WHY on earth Mr. Fenton Jones should desire to start another Convention for the Isle of Man I must express my inability to fathom. Let me have my turn too. I had my holiday in June in the county of Surrey, and I should like to suggest that a Convention be held at Guildford. It is easy of access, has got a river of its own, and the surroundings are charming. A hint on the subject from our Editor would be appreciated. It is, however, not quite so lively at night as the Isle of Man. Also, what about Hackney for a Convention? Why should Hackney wait?

SNAP SHOTS

● A trainspotter who is alleged to have collected photos of vehicles entering and exiting an army base in Northern Ireland has been bailed on terrorism charges. Ryan Lavery, 27, from Ballymoat Road, Downpatrick, Co Down, is alleged to have stored images on his computer, showing vehicles coming and going from the Ballykinler Army base, reported BBC News website on 9 August.

● A press photographer has died at the age of 42 after suffering from multiple sclerosis. Constantine Tofalos was diagnosed with the disease 10 years ago, reports *The Bolton News*, the paper for which the photographer had begun his photography career two years earlier. Known to colleagues as 'Deno', Constantine won a trip to Patrick Lichfield's studio as part of a photo competition prize when he was an amateur.



The Nikon Coolpix L610 costs £199.99

Coolpix L610 boasts 14x zoom

NIKON UNVEILS NEW COMPACT

NIKON has launched the Coolpix L610 compact camera, which sports a 16-million-pixel imaging sensor and a 14x lens.

The L610's 14x Nikkor zoom is designed to deliver the 35mm viewing angle equivalent of a 25-350mm lens. The 11-elements-in-10-groups optic includes two ED elements.

Other features include 19 scene modes, a panorama

option, plus a 3in, 460,000-dot resolution screen.

The L610 uses a back-illuminated CMOS sensor that aims to boost the light each pixel receives.

Also on board is lens-shift vibration reduction, a 1cm macro mode and full HD video (1920x1080 pixels).

Available in red, black or silver, the Coolpix L610 costs £199.99.

EPSON LAUNCHES 'SMALLEST-EVER' PRINTER

SEPTEMBER sees the launch of a series of budget-priced A4 printers from Epson.

The Expression Home range comprises the XP-30, which is billed as the 'smallest-ever single-function A4 printer' (priced £39.99), XP-102 (£49.99), XP-202 (£59.99), XP-305 (£79.99) and the XP-405 (£89.99). The Wi-Fi-enabled XP-405 boasts a maximum print resolution of 5760dpi, plus copy and scan options, and a 6.3cm colour LCD screen.



Epson's Expression Home XP-305 sports a 3.6cm colour display

CLUBNEWS

Club news from around the country

AMERSHAM PHOTOGRAPHIC SOCIETY

The Buckinghamshire group celebrates its Diamond Anniversary with a free exhibition at the Market Hall in Old Amersham, Buckinghamshire from 31 August-2 September. Formed in 1952, the society has 130 members. The show features more than 200 prints, as well as projected images. Subjects range from wildlife and landscapes to street photography. Doors open 10am-6pm on 31 August and 1 September, closing at 5pm on 2 September. The club meets on Monday evenings from September-May. Members include Fellows of the Royal Photographic Society, explains chairman Paul Keene. The events programme includes workshops. For details visit www.amershamphotosoc.com.



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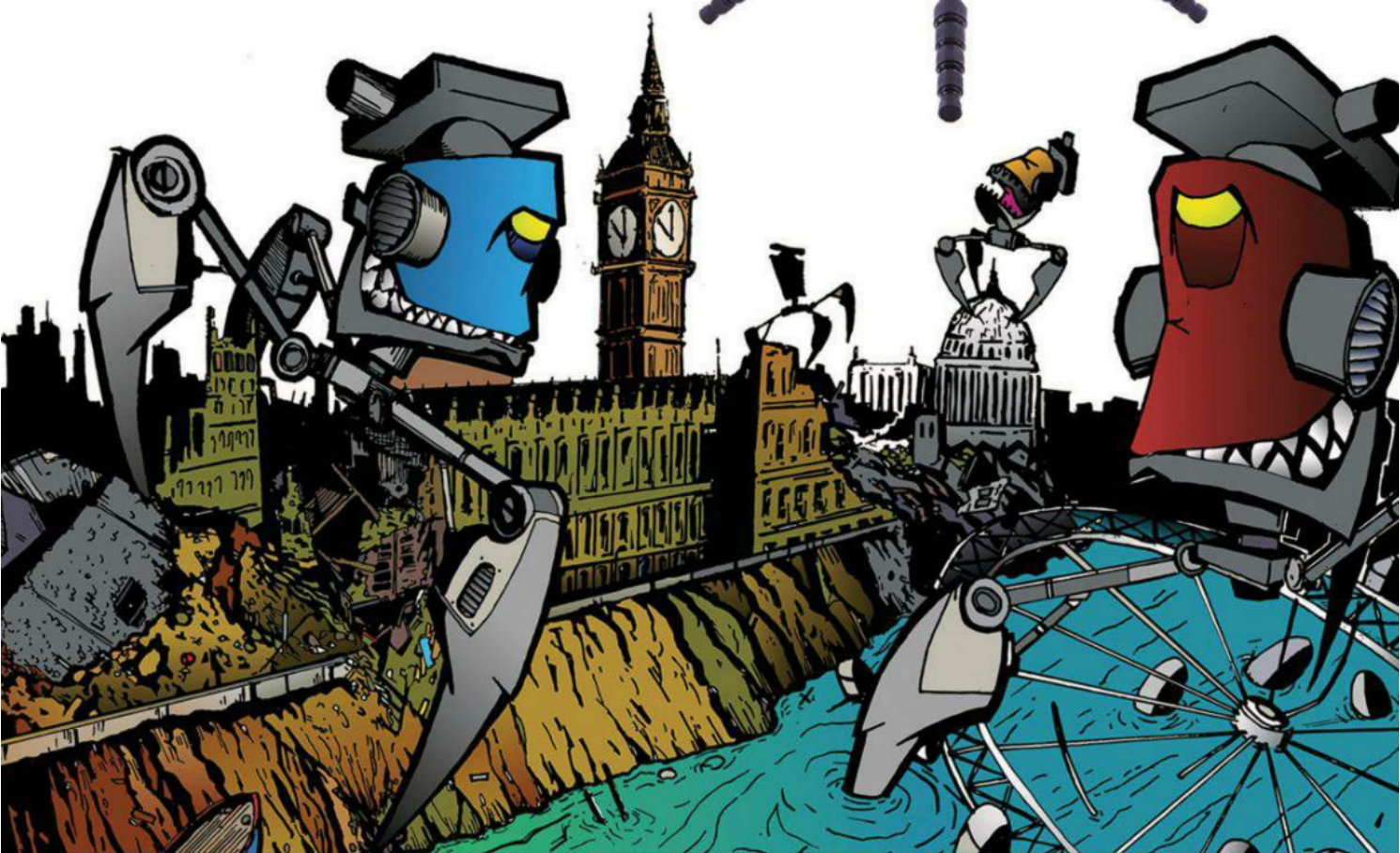
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APReview

The latest photography books, exhibitions and websites. By Gemma Padley

Cecil Beaton: Theatre of War

6 September-1 January 2013. IWM London, Lambeth Road, London, SE1 6HZ. Tel: 0207 416 5000. Website: www.iwm.org.uk. Open daily 10am-6pm except 24-26 December. Last admission 5.45pm. Admission: Adults £8, concessions £6, children (aged 15 and under) free

CECIL Beaton is one of the 20th century's most well-known photographers. Remembered principally for his glamorous portraits of society's rich and famous, including myriad images of the royal family (see AP 31 March), Beaton's war photography is lesser known. Yet during the Second World War Beaton was commissioned by the Ministry of Information and took some 7,000 photographs. From 1940-45 he travelled across Britain, the Middle East, India, Burma, China, Africa and America, photographing military leaders, ordinary people, industry, agriculture and architecture. Beaton's theatrical eye translated to his wartime images. His photographs are carefully composed, with meticulous attention paid to the use of light and framing. After the war his photographs were passed to the IWM London, where a selection will be on show. This landmark exhibition explores the work of one of photography's greatest luminaries from a surprisingly fresh perspective.

EXHIBITION



© IWM COLLECTION



Travel Photographer of the Year: Journey Four

TPOTY, hardback, £25, 164 pages, ISBN 978-0-9549396-4-9

OF ALL the genres in photography, travel photography has to be one of the most diverse. Its enormous scope is due in part to the fact that as a genre it encompasses portraiture, landscape, wildlife and many other subject areas under one roof.

In this fourth collection, readers are treated to an impressive series of images from the Travel Photographer of the

Fading Light: Portraits of Centenarians

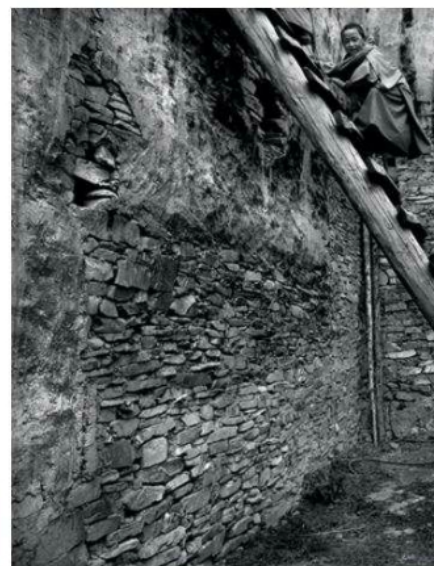
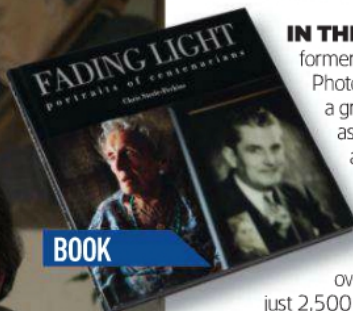
By Chris Steele-Perkins
McNidder & Grace, hardback, £24.99, 88 pages, ISBN 978-0-85716-032-4

IN THIS collection of portraits, former president of Magnum Photos Chris Steele-Perkins takes a group of 32 centenarians as his subjects. Intrigued after reading an Office for National Statistics figure that in 2010 there were more than 10,000 people aged 100 or over in the UK compared with just 2,500 in 1980, Chris decided to explore this group of people. His interviews and photographs create a poignant and at times highly entertaining collection. The book is beautifully designed, and for each subject there is at least one intimate portrait and accompanying text that offers a glimpse into that person's life. It is a charming, uplifting book.

BOOK



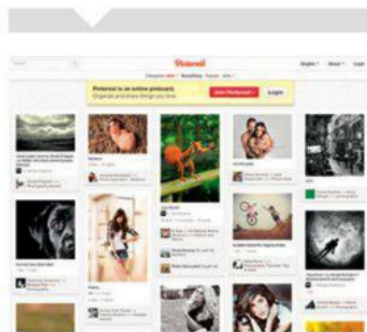
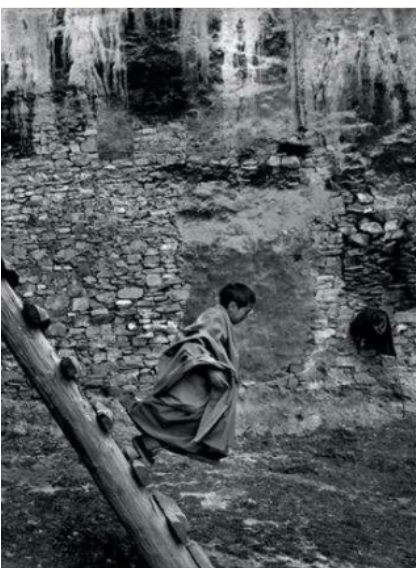
© CHRIS STEELE-PERKINS





BOOK

Year awards 2010-11. Winning images of each category and other highly commended and commended images all feature. Across 164 pages, readers are whisked off on a journey across all the corners of the earth, from the markets of Mali to the vibrant streets of Jari at night. The images include breathtaking landscapes, bustling street scenes and moving portraits. This is an inspiring and insightful collection of images that explores the natural world and its people.



WEBSITE

www.pinterest.com

BILLED as a 'virtual pinboard', Pinterest is an interesting take on the idea of online photo sharing. Instead of sharing their own images, members of the Pinterest community scour the web looking for interesting images that catch their eye and share these on a personal pinboard.

Users can browse pinboards created by other users or create their own. The homepage is designed with a series of posts that pop out when clicked on, but it's easy to get lost among the content. While the design is a little corporate in appearance, the site works well enough. The navigation, however, takes a little getting used to. Based on the sharing and re-sharing of content, Pinterest's strength lies not in the quality of images but in the breadth of subject matter.



CONDENSED READING

A round-up of the latest photography books on the market



● LOMOGRAPHY CITY GUIDE:

LONDON £12.72 Like it or loathe it, there's no escape from the Lomography trend that has swept across the nation. This pocket-sized publication takes London as its inspiration and serves as a nifty illustrated guide through the capital's best attractions. The image quality at times leaves a lot to be desired, but that's the nature of Lomography.

● A DOZEN DRAMATIC WALKS IN DORSET

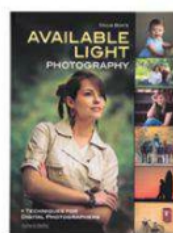
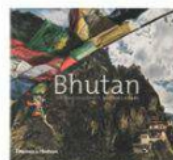
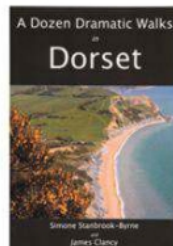
Simone Stanbrook-Byrne and James Clancy, £5.99 We have featured several titles from this series in the past and the latest release does not disappoint. A guide book that does exactly what it says on the tin, it is divided into neat, easy-to-read sections and contains a good amount of information. Functional rather than aesthetically pleasing, it nonetheless does what it set out to do.

● BHUTAN: THE LAND OF SERENITY

by Matthieu Ricard, £12.95 Last week we featured Ricard's beautiful collection of images taken in Tibet. This week we embark on a whistle-stop tour of Bhutan in south Asia. Featuring portraits and landscapes taken in a similar manner to the Tibet book, and exploring similar themes, *Bhutan: the Land of Serenity* is nice companion to its fellow title.

● AVAILABLE LIGHT PHOTOGRAPHY

by Doug Box, £28.99 This book could be great, but it is let down by the standard of images. While there is some useful text and a few helpful comparison images scattered throughout, there are better guides on this subject out there.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

UPGRADING THE PHOTOGRAPHER

In his article in AP 28 July, Roger Hicks gives several interesting arguments about purchasing new equipment, but omits one of the most important – what it does to you as a person. We have seen from the Olympics how important personal confidence, and a sense of your own capabilities, is for producing your best. You probably do not need that smart new silk tie or chic dress, but you feel so much better and perform more confidently when you are wearing them. Well, a similar reaction occurs with photographic equipment that is new to you.

Finely engineered mechanics, electronics and optics are stimulating to look at and handle, and if it is yours, that pleasure is repeated every time you use it. We need a challenge to perform better, and if your new lens is potentially capable of producing a better result than your current one, or expands your horizons, the struggle to accomplish this is worth undertaking, and the buzz you get from your achievements is rewarding.

We know that the person behind the camera is the most important factor in taking a good photograph, so making improvements to that person is very worthwhile. Improvements to your working environment can also make you a more capable photographer and justify the purchase; having carried a Nikon D300 system (1,560g) around in a 95°F Chicago heat wave this summer, I am looking forward to feeling less fatigued with my new Olympus OM-D E-M5 (660g), as this will help me take a more inspirational approach to photos. And finally, you can feel good that buying equipment is good for the economy!

John Ranson, Denbighshire

Retail therapy is very real, but it is also true that a new piece of kit can invigorate the imagination and creative energies – **Damien Demolder, Editor**



Write to...

'Letters' at the usual AP address (see page 3), fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

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*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

PUTTING THE CART BEFORE THE HORSE

In AP 28 July, Roger Hicks argues, quite sensibly, that we ought to identify any gaps in our photographic armoury before we buy the latest piece of kit. Yet surely Roger is missing the point. Yes, we should behave rationally before we buy, but all advertising is very good at persuading us that we really ought to have the latest body, lens, tripod or whatever, when we already have perfectly good kit that does the job. Given that we're all bombarded with so many advertising messages each day, every day, it is all the more surprising that we're all not buying more kit that we don't actually need.

Simon Turton, Derbyshire

The problem, Simon, is that it is all too tempting! – **Mat Gallagher, deputy editor**

BALANCING ACT

While the article on filters for black & white (AP 18 August) was excellent, there was one notable omission: there was no mention of the effect of the white balance controls in a digital camera. In general, if the level of filtration is mild (that is, a tint rather than a deep colour), AWB or a custom white balance will try to correct it, partially neutralising the effect of any filter placed over the lens. Thus, the white balance should be set to a fixed level such as cloudy or sunny before taking photos through a filter. Alternatively, use a custom white balance but set it without the filter on the lens. With a more intense colour filter, such as a tricolour filter, the filter will block all light except that of its own colour.

It seems to make no difference if shooting in raw or in JPEG mode. However, any attempt to change the colour balance, especially in raw, will have the same effect as applying a colour filter in the software, thus at least partially negating the effect of the filter. It would be interesting to have Mat Gallagher's comments on this, and to know what white balance setting he used for the digital photographs.

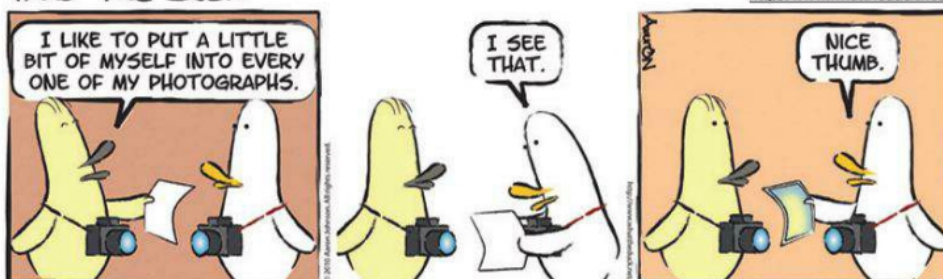
Robert J Maddison, Dorset

For the digital part of the test, the images were shot in raw with the sunny preset chosen. When these are imported into Lightroom, the white balance remains set to As Shot, unless specifically altered, and I find this is quite a handy way to work for all shooting. I agree that should an auto setting try to neutralise the effect then the resultant image could suffer. However, by adjusting the white balance slider to one of these converted filtered shots in Lightroom, it doesn't have as much of an effect as you might expect – **Mat Gallagher, deputy editor**

SKY HIGH

Superb camera though it is, the Leica M9 appears to have become to many an object of desire, a fetish, a juju. But to charge almost a staggering £4,500 for a camera body beggars belief! Will the results from the Leica really be pictures that are £3,000

What The Duck



better than the Fujifilm X-Pro1, or £3,500 better than the Sony NEX-7? I think not! Everyone waxes lyrical about how superb Leica's lenses are, and indeed they are top-drawer. But does the very high comparative cost to other really good brands justify the marginal quality difference in the finished picture? This may be OK for professionals who can claim back VAT and other expenses, but not for most mortals except those with very thick wallets. The funny thing is, most sports and wedding professionals I have come into contact with appear to use Nikons and Canons.

Maybe it is about time that Leica brought its M-series prices down to a more sensible level. Exclusivity is one thing, but I cannot help feeling there are many good photographers out there who would love to buy one, but are simply priced out of the market. It is nice to see more high-end compact system cameras coming onto the market at reasonable prices. The new Nikon and Canon series, for example, should give Leica a run for its money.

Noel Smith, via email

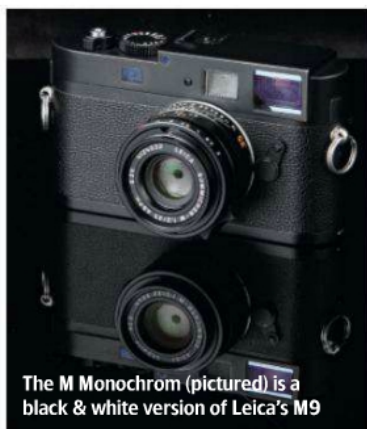
Unfortunately, Leica doesn't need to lower its prices, as it can sell more M9s and lenses than it can make as it is – Damien Demolder, Editor

THE 'FILM' LOOK

I very much enjoyed Richard Sibley and Professor Bob Newman's exposition on the merits of the Leica M Monochrom (AP 18 August). As a cinematographer of some 48 years, now trying to retire, I find that one very significant factor in comparisons between digital and film is nearly always missing. When I joined the BBC film department, we shot both negative and reversal film. 'Auntie' drilled into us there was a difference. Reversal, a positive image, crashes in the highlights so expose for them. Negative crashes in the shadows so expose for them. Simple.

All electronic images are positive images, so if you get the exposure wrong the highlights will 'crush' or, in other words, burn out. With a negative image the highlights are relatively safe, but the shadows may crash and have no information in them – that is, solid black.

The point I am making is that while very clever algorithms can do their best to make a digital image look like a film image, the



The M Monochrom (pictured) is a black & white version of Leica's M9

sensitometric curves of positive and negative images will always go in the opposite directions, no matter what you do. I have several digital still cameras and love them. But if I want to make a picture that has that illusive 'film look', forgive me, I load my Leica M6 with Kodak T-Max and find that look easy to achieve.

Incidentally, I came up through film, took on video, loved digital and was a significant influence in introducing HD to Europe – I loved all those formats!

Paul Wheeler, via email

PAR FOR THE COURSE

My Zeiss 10x42 roof prism binoculars are superb, but while the provision of a beautiful high-quality leather case was well intentioned by Zeiss, I had no desire to look like a racehorse trainer. I managed instead to find an excellent weatherproof belt bag at a fell walkers' shop that fits the bill perfectly. What, then, to do with the leather case?

I took it to a camera fair and stuck a price ticket on it at £3. It wasn't long before a very serious-faced bargain hunter came up to me with the case and said, 'It's empty!' I wondered whether to ask him to call the police immediately, but didn't because I thought he just might have done. Instead, I packed up and left, resolving never to attend another camera fair. Anyone who expects to find Zeiss roof prism binoculars in an unused leather case priced at £3 must be tighter than a violin string but, sadly, it has been my experience that this is par for the course at camera fairs.

Mike Booth, West Yorkshire

TRIPOD SOLUTION

Regarding Mark Turner's problem with blurred images (Ask AP, AP 30 June), I don't carry a tripod, my tripod carries me! It is a metal tube with a 1/4in Whitworth thread at one end, clamped to a hardwood block. A hole in the block allows it to be slipped onto the arm of my wheelchair. I use a remote lead to take images: with the remote in my left hand and a copy of AP in the other, I can get some great street photography

Brian Morgan, via email



BACK CHAT

AP reader Seth Dunn, 13, on how digital photography has given those without traditional artistic skills the ability to create art and gain respect

WE LIVE in a world where art is viewed paradoxically. At one extreme it is revered and promoted to a near absurd degree, with some truly amazing and artistic pieces selling for millions alongside bizarre works of 'modern art' that often sell for just as much. At the other end of the scale is the category that many of us have experienced at one point – the frustrated attempts of the majority to replicate reality with pen and paper, or brush and canvas.

As a 21st century teenager, it is clear to me what the view held by most of my peers is: don't try if you can't do it, it is better to do nothing than fail miserably. 'Poor' art is not cool, not respected and not so much frowned on as smirked at.

Into this scene came the digital camera and all the infinite possibility it brings. With a camera, you can replicate reality accurately, yet still create scenes that cannot be seen by the human eye. You can freeze a moment that would otherwise be missed in the blink of an eye, or extend real time to track star and car trails. You can put some of the beauty of nature on a wall and even place the horrors of war on the front page of a newspaper. All of this, in my view, is art.

The potential for creating art with a camera has not gone unnoticed by my generation. Many young people who are not 'arty' have still gained respect through their careful camera compositions – though in this day and age it is often shown via 'Likes' on Facebook and website hits. Nevertheless, those who look at it are recognising that there is a great deal more skill involved in making a good photo than just pointing a camera at an interesting subject and pressing the shutter button.

Again, I see from my perspective that photographers of my age are shooting for a variety of reasons. Some just enjoy taking good photos, while others are simply recording what goes on in their lives. Others still, myself included, see it as a way of creating something genuine and real to look at in a world where all that glitters is not gold.

With camera ownership at a huge high point, and even basic models more capable than ever before of producing quality shots, it is certainly only a matter of time before all the obvious landmarks, scenes and subjects have been photographed a million times. It seems that in the coming years, the photographers of today will need to go further and search harder for the shots that will turn heads and tell stories.

It will be up to my generation of photographers to use their cameras to capture the good times through the lens, and expose the bad moments in coming years so they will not be repeated. And that, in my view, is truly an art.

PHOTO INSIGHT



JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

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To see more of Jim's images visit www.jimbrandenburg.com

Jim Brandenburg examines his image of a zebra – an offbeat, mysterious photograph that succeeds despite breaking all the rules

ONE OF the magical things about the camera is that it can record subjects accurately and in great detail. For this reason, photography often leads people down a literal path where they want to show something exactly as it appears. However, a camera can also be used like a paintbrush – you can shoot in a more creative, abstract way and leave things to the viewer's imagination. I believe this approach often makes a picture more distinctive and powerful.

When you've been shooting for many years, as I have, your visual language can get clouded and messed up by too much thinking. Nevertheless, I believe that anyone can get into a more creative way of shooting, from amateurs to seasoned professionals, so long as you have good visual sense and you're willing to take chances. You just have to trust your instincts and allow yourself to discover as you shoot.

This image of a zebra is one where I just pulled up the camera and made a shot quickly – probably just one frame – and moved on. It was all done in a flash and I have no memory of thinking about shooting it. Looking at it now, I'd say it was an edgy picture that came straight from my gut.

I shot it while on assignment for *National Geographic* in Africa in the late 1990s. This is not the kind of image that the magazine's editors would have chosen to publish back then. Today they might, but at that time they were much more literal. It's an image I would have shot just for myself and was not part of the assignment.

Zebras are extraordinary creatures and I know of no other animal that has such a remarkable pelt. There are some others that are very beautiful and amazing, but zebras have the most striking markings. For them, it's camouflage, but from our point of view, the black & white stripes look very graphic and that's what I was playing with in this picture.

I simply isolated the stripes from everything else about the zebra, such as its head, legs and tail, but rather than going in close on the stripes and doing a tight shot, I chose to crop it in a way that is

suggestive of the animal as a whole.

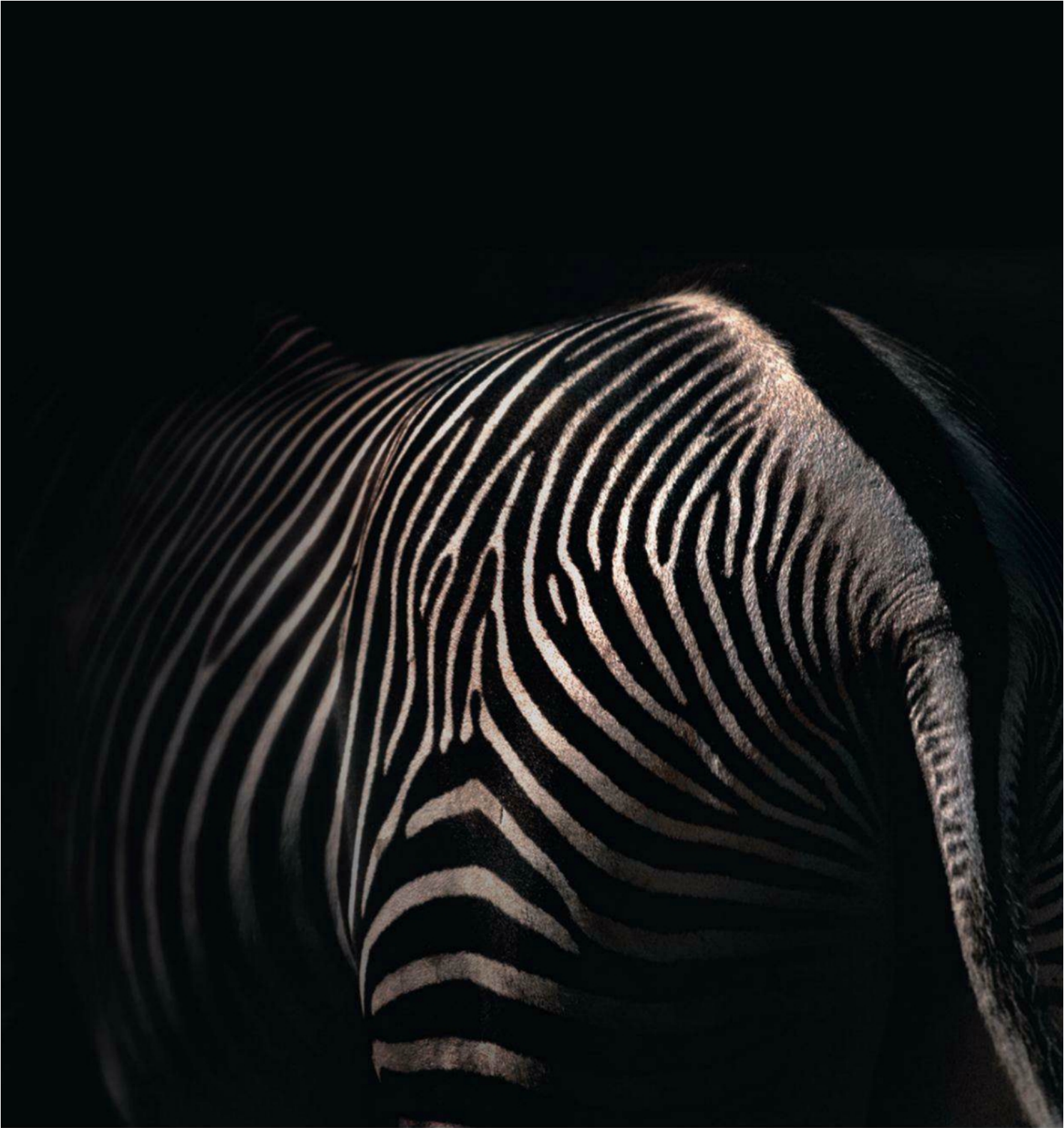
I used a Nikon F3 with a 600mm lens and Kodachrome film. It was taken late in the day. Using a long lens with the aperture wide open has resulted in a relatively shallow depth of field. The zebra's backside is in focus, but as you go closer to the front of the animal it gets slightly softer. It was standing with its head under some trees, and this area of shadow, combined with the fact that I was underexposing by about 3 stops, has led to the zebra's front half disappearing into darkness.

The image's contrast will have been slightly increased at the scanning and printing stages. Kodachrome is quite a

contrasty film anyway, but sometimes when you scan a transparency it doesn't translate as pure black, so I'll have tweaked it a little in Photoshop to make it darker. This may have increased the shadow area a little, although I think the original would be pretty close to the final image you see here.

The key aspects of this image lie in the lighting and framing, both of which are influenced by the Dutch artist Rembrandt. My background is in painting and art history, and dramatic lighting was well used by painters of Rembrandt's era. I wouldn't have been aware of this influence at the time I was shooting, but it would have happened subconsciously.

© JIM BRANDENBURG



‘The key aspects of this image lie in the lighting and framing, both of which are influenced by the Dutch artist Rembrandt’

The use of empty or ‘negative’ space, is crucial to the photograph’s overall effect. If I’d done a nice classic crop of the animal and the patterns, it would have been a throwaway picture. Leaving the large area of black at the top and towards the left-hand side lends it an element of mystery.

This image breaks almost every formal rule of photography that you might learn in a manual, yet it works. It reminds me

of another of my best-known images, a wolf peeking from behind a tree, which is successful for the same reasons. It is cropped uncharacteristically, with most of the animal hidden, and there’s a lot of negative space. It breaks the same rules as this photograph and has the same effect.

If I could pass on one thing to other photographers that I’ve learned, I would

like to inspire people to take chances when making pictures and to trust their subconscious instincts. So many photographers get caught up with equipment and creating pictures that are sharp and compositionally balanced that they lose their natural photographic language, which can speak in a truer and purer form.

I can’t guess at the number of my photographs that have resulted from shooting just one frame in passing, without really thinking about it. Afterwards, though, when I look back over the results of my shoots, these are often the really special pictures. **AP**

Jim Brandenburg
was talking to
David Clark

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LARGE-FORMAT POLAROID EFFECT



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Before



After

Martin Evening's Retoucher's Guide

Martin Evening discusses how to simulate a large-format fashion photograph using a regular DSLR

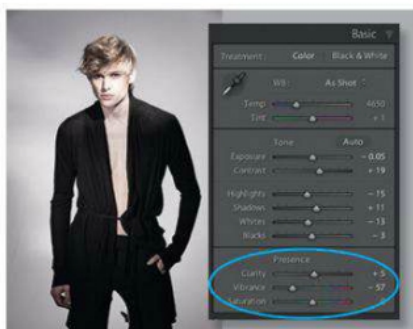
WHEN I first started working as a professional photographer, I was very much in awe of the work of Paolo Roversi. To this day, he is well known for photographs that have been taken

with a large-format view camera using 10x8 format Polaroid print film. These characteristically have muted colours and a deliberate shallow focus. It is also an incredibly expensive way to shoot! This is

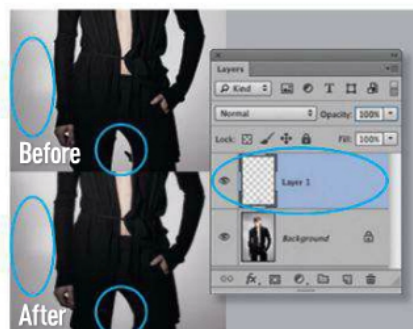
even more the case these days, since it is now extremely difficult to get hold of such Polaroid materials. So, what I wanted to show here was how to take a fashion or portrait photo using a regular digital SLR that simulates a large-format camera's shallow-focus look. Furthermore, I wanted to show how to add a distressed border effect and create a faded colour effect using Lightroom and Photoshop.



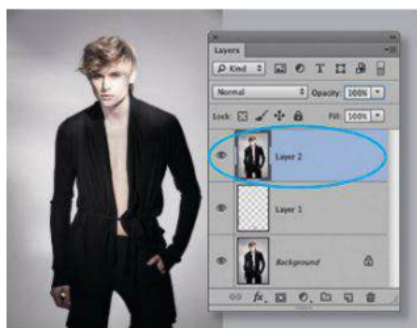
1 This shows the image before I did anything to it in Lightroom. I used studio flash lights to illuminate the model and kept the focus fairly shallow by selecting a wide aperture. Since the focus here was on the hair, I also made sure that it was well lit from above and would be kept in sharp focus as I further modified the image.



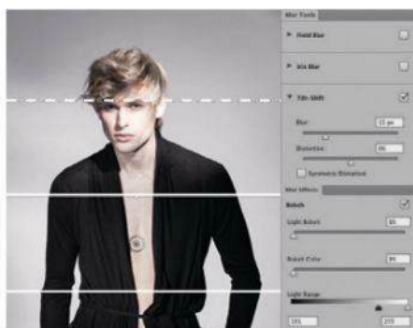
2 I used the Basic panel to adjust the tones and colours and did so using Lightroom 4's Process 2012 setting. The camera exposure was pretty much spot-on, so I didn't need to do too much to adjust this image. I only had to apply some minor slider adjustments. What I did do was radically reduce the Vibrance setting, which knocked out a lot of the colour saturation.



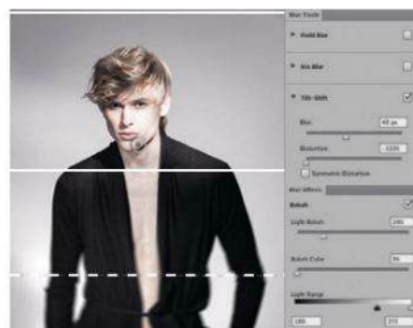
3 Once I was happy with the main Camera Raw adjustments, I opened the image in Photoshop. I then added a new empty layer above the Background layer and, using both the Clone Stamp and Healing Brush tools, retouched the photo to remove the crease in the backdrop, the studio light showing at the bottom and other small marks.



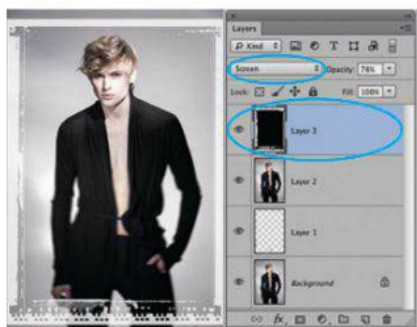
4 Next, I wanted to add a gradient blur effect. Now, it is possible in Photoshop to apply a number of filters to a layer that has been converted to a smart object (also known as smart filters). It is even possible to do this for the Lens Blur filter, but not so with the latest Blur Tools filters for Photoshop CS6. Because of this, I prepared the image by adding a new merged copy layer at the top of the layer stack (Command+Alt+Shift-E [Mac], Control+Alt+Shift-E [PC]).



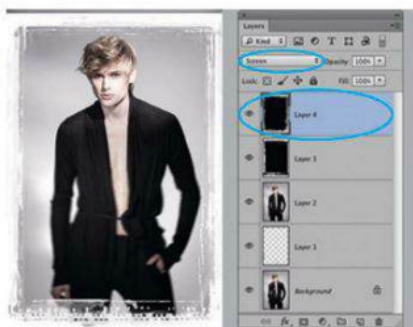
5 With this merged layer selected and using Photoshop CS6, I went to the Filter menu and chose Blur>Tilt-Shift... This opened the Blur Tools and Blur Effects panels shown here and also added a new Tilt-Shift pin to the image. This allowed me to edit the Tilt-Shift field controls by dragging them directly on the image.



6 In this edited view, I dragged the top 'no blur effect' transition line upwards so that the head would be kept in focus. I then edited the lower 'no blur effect' transition line so that it started from around the shoulders and below. I then dragged the lower 'blur effect' transition line so that there was a nice smooth transition from the point where the image started to go out of focus and was made completely out of focus. To strengthen the blur effect, I adjusted the Blur and Distortion sliders.



7 To add the distressed border effect, I made use of a couple of border images that are available free from a number of websites. I used the Move tool to drag and drop each of these as a new layer. The first border I added here created a Polaroid-style negative mask. You'll notice in the Layers panel that I set the blend mode to 'Screen'. Using this blend mode, I was able to bleach the outer edges using the white areas in the layer image.



8 Here, I added the second border image as a new layer and set this layer to the 'Screen' blend mode as well. I found that by combining these two different border images together I was able to achieve a more refined effect with subtle gradations. You could also try adjusting the layer blend opacities to achieve different types of blends.



9 Once I was happy with the way the photo looked in Photoshop, I saved and closed the image. Back in Lightroom, the saved image now appears added to the Lightroom Catalog (this happens automatically when you work in Lightroom). I then went to the Develop module, opened the Split Toning panel and applied the adjustments shown here. Using these panel sliders, it is possible to apply almost any kind of split-toning effect you like.

A mountain hare
in its winter coat
pokes its head
around a grassy
mound on a
mountainside
in the Cairngorms



Where the wild things are

Luke Massey's childhood fascination with animals and insects has blossomed into a budding career as a wildlife photographer. He talks to **David Clark**

WHEN I interview Luke Massey, he has just finished photographing a family of little owls that have nested in some farm buildings near his home in St Albans, Hertfordshire. It's the kind of locally based project that he most enjoys. 'The pair of mating birds have four chicks and at first I couldn't get within 50 feet of them,' he says. 'Then, slowly, by being there every night for a few weeks, I've gradually got their trust and now have an owl feeding a few feet in front of me.'

The quality of the little owl pictures Luke has produced, which show him gradually getting closer to this family of wild birds, demonstrate that it has been worth the effort. He's also photographing barn owls and expects this owl-related work to

continue until the end of September. 'You can never predict exactly what's going to happen with wildlife, but generally if you put the time in, you get the rewards,' he adds.

Luke, 20, has been fascinated by wildlife since he was a child. His first word was 'tadpole', and his early interest in pond, river and sea life soon broadened out to wildlife as a whole. He attributes his interest in nature to his parents.

'They always encouraged me to be out in the garden rather than indoors,' he says. 'When we went on holiday, we wouldn't be sitting around a pool. Instead, they would take me and my sister to different outdoor places. I guess I absorbed a love of the outdoors from there.'



Luke Massey braving the elements on a photo shoot

© MARK HANLIN

SHOOTING WILDLIFE

Luke's interest in photography started around five years ago, when his elder sister studied photography at college. He began borrowing her camera when going on trips to his favourite local areas to watch wildlife, and found he enjoyed recording pictures of animals he had previously simply observed.

However, he soon discovered that the equipment he had didn't allow him to shoot the pictures he wanted. 'I only had a 70-180mm lens for my camera, so I couldn't get that close to the wildlife,' he says. 'I spent a lot of time sitting in public hides, taking photos of kingfishers miles away and not actually getting anything.'

He went on to study photography as one of his GCSE subjects for two years, then did 'A' levels before beginning a degree in Wildlife Conservation at Kent University. During this period he has spent much of his spare time developing his interest in nature photography, both locally and on trips abroad.

He has travelled to Canada and Alaska, where he photographed bears and raccoons, and last year he went to Fiji, where he spent three months on a

LUKE'S KIT

LUKE'S main photography kit is a Canon EOS-1D Mark IV with a 500mm f/4 lens. He also uses 17-40mm and 70-200mm lenses and a 1.4x converter. 'I have a Gitzo tripod with a Wimberley Sidekick head, which allows me to move the camera around quickly and shoot at different angles,' says Luke.

'When I'm in the field, I also take a pair of binoculars, which help me to spot things that are quite far away. Then I can work out what wildlife is there and what it's doing, and to decide where to position myself for the best shot. I put it all in a backpack, which is very comfortable for carrying kit on a long walk.'

'It's also vital to keep warm and comfortable when doing long stints in the field, so I use dome and bag hides that offer protection from the elements. I wear a hat and a jacket with plenty of pockets in which I can carry various photographic bits and bobs.'



Top left: A pair of inquisitive rural fox cubs check Luke out

Above left: A little owl surveys a farmyard

Top right: Two cock pheasants do battle

Right: An inquisitive raccoon kit investigates Luke's camera

remote island with no tourists. He was working on a conservation project and his job was to record all the birds and reptiles, including iguanas, on the island. While there, he took a trip to the island of Tonga and was able to observe and photograph humpback whales.

Luke happily admits that the scientific aspects of his work have little appeal to him. 'I can identify all the species and recognise behaviour, but I don't know a lot about the science behind it,' he says. 'I prefer teaching someone about an animal by either filming or photographing it. Then I can show it to them and tell them the reasons why an animal behaves in a particular way.'

He says his style and technique have been influenced by established wildlife photographers Mark Hamblin and Danny Green. Mark was his mentor while he was working on the 2020Vision nature photography project as one of its 'young champions'. Luke spent a week in the field with him, photographing ptarmigan and mountain hares around Mark's local area in Scotland's Cairngorms.

Luke says he likes Danny's work because Danny makes a conscious

effort to include the natural environment when photographing a particular species. This approach coincides with Luke's own photographic style.

'I don't often take frame-filling wildlife shots,' he says. 'I try to show the animal as a part of the overall scene, and to include enough of its environment to give the viewer an idea of its habitat.'

PRESENT AND FUTURE

This year, Luke has taken some time out from university, but has made the decision not to return. 'Where my career's going at the moment I don't really need a degree, so I'd rather be out there doing what I'm doing than be in a lecture hall,' he says. 'I prefer to learn in a practical way.'

As well as being involved in the 2020Vision project, he has done some work for this year's BBC *Springwatch* programmes, and has been camera assisting and filming for a new BBC nature series called *Seasons*, which is due to be screened in 2013. His future plans include a possible trip to Indonesia to work on a wildlife crime project, and to photograph black macaques and Javan gibbons, both rare species that have seldom been photographed.



In between these periods of work and travel, Luke is continuing with his own self-initiated local projects. 'I love travelling and shooting exotic wildlife, but it's also very rewarding to photograph something locally, where you know you can work on it for almost the whole year,' he says.

At the moment, Luke is mainly focusing on British wildlife, continuing his work on little owls, barn owls and hares, and looking for new ways to photograph these familiar species and make his pictures stand out from the crowd. He's also planning to buy a good-quality underwater housing for his camera to shoot a project on local rivers.

'I try to stay local and ask people like gamekeepers and nature-reserve wardens to tip me off about what species are in the area,' he adds. 'One of the many reasons I do photography is that so many people don't realise what's on their doorstep. I like to go out and photograph a little owl or something in the local area and show people the pictures. They're usually amazed that something so interesting can be found just five minutes from their house.' **AP**



To see more of Luke's work, visit his website at www.lmasseyimages.com or his Facebook page at www.facebook.com/lukemasseyimages

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Techniques course.' Ross Mackenzie

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Round 8 of this year's Amateur Photographer of the Year competition, sponsored by Samsung and Jessops, is **Wildlife at home or abroad**. Of all the styles of photography that we feature in AP, wildlife is the one that could well be the most popular. It's unsurprising, considering the sheer diversity of animal life we encounter in the wild, not just on our own shores but also abroad.

Photographing wildlife in a dynamic and engaging way is not an easy task. Something as simple as not getting the eyes of the subject in focus, or including distracting background elements, can ruin an otherwise perfectly good shot. Turn to [page 27](#) for some advice on what to look out for. Images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent.

As always, we have thousands of pounds' worth



of fantastic camera equipment up for grabs, as well as the chance to be crowned **Amateur Photographer of the Year 2012**. The closing date for round 8 is **28 September 2012**. The top two winners will each receive a fantastic Samsung camera, while the third-prize winner will receive a £250 Jessops voucher. The top 30 highest scoring photographs

will be published in AP 27 October, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and terms and conditions, visit www.amateurphotographer.co.uk/apoy12

Round eight

Wildlife at home and abroad

For round 8 of APOY, we're looking for eye-catching images of wildlife taken at home or on your travels. We live in a world populated by strange and fantastic creatures, and the ability to capture these subjects accurately through the lens of your camera is a great skill. Photographing wildlife subjects is often about more than just creating a beautiful image. It can also educate the viewer and introduce them to species they may not otherwise be able to see in their native environment. But that's not to say that the wildlife found on your own doorstep should be ignored. Creatures as common as foxes and rabbits hold endless appeal to photographers and there's no end to the ways they can be captured.

Remember that a creature is part of a bigger picture. Each animal lives in its own environment, and showing that animal within its immediate surroundings can not only help you to create exciting and engaging compositions, but also provide a level of context. That said, getting in close holds its own appeal. Take a look through some of the amazing macro work out there and you'll see that photography can also reveal the beautiful array of feathers and fur that make up the animal world.

PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced		Closes	Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar	
Natural Light Portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr	
The World Up Close	Macro (any subject)	7 Apr	27 Apr	26 May	
At Dawn and Dusk	Landscapes at the magic hour	5 May	25 May	30 Jun	
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul	
Exploring the City	Architecture (old and new)	7 Jul	27 Jul	25 Aug	
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep	
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct	
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov	
Life in Monochrome	Black & white (any subject)	3 Nov	23 Nov	29 Dec	

1st prize

The first-prize winner will receive a Samsung NX20 with 18-55mm f/3.5-5.6 kit lens, Samsung 50-200mm f/4-5.6 and Samsung 16mm f/2.4 Ultra Wide lenses, plus a 16GB SDHC Plus memory card, worth a total of £1,496.99. The NX20 is an advanced compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, an ISO range of 100-12,800 and a top shutter speed of 1/8000sec. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.

2nd prize

The second-prize winner will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card worth a total of £348.99. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions, and a 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.

3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.



Here are some tips and suggestions to help you get started

Why not try...

FOCUS AND ANGLE

The first and most obvious tip that can be offered when dealing with wildlife is to ensure that your subject's eyes are in sharp focus. The eyes will likely be the first thing that the viewer notices. We all communicate through our eyes and this is no different when we are dealing with wildlife subjects. Many shots have been lost by photographers neglecting to focus on the eyes. This leads us on to the next tip – getting down to same level as your subject. It is important to shoot at your subject's eye level as this essentially brings you into the animal's world. It allows you to see the world as they see it, and creates a visual bond between your subject and the viewer.



© MATT ALPER



© KEITH THAM

BACKGROUND AND ENVIRONMENT

The first thing that many wildlife photographers learn is that the background is just as important as the subject. Having the wrong background can destroy an image. Something as simple as a white leaf is going to take the viewer's eye away from the subject and serve as a wildly distracting element. With this in mind, it's worth opening up the aperture and utilising one of the most neglected camera functions – the depth-of-field preview button – to see how the final image will look. Also bear in mind that the subject's immediate environment should be treated almost as if it were a theatre stage. The subject is a part of that overall environment, and with those combined elements a story can be told.

COMPOSING AND FRAMING YOUR SHOT

It's vital to have a good idea of where you want to place the subject within the composition and how you want the shot to be framed. A bad composition or frame is something that leads to many a wasted shot. The subject may be surrounded by things such as branches, leaves and grass, which are all great natural framing devices. Even empty space can be utilised. It's also worth experimenting with where you want to place the animal within the frame. The subject can be positioned centrally, to the left, right or down low. Each position will say something different. Often the composition will be dictated by the environment, but sometimes previsualisation can be a great virtue.



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APOY 2012 Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
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Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 28 SEPTEMBER 2012

PLEASE USE BLOCK CAPITALS

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Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. 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By entering this competition you grant permission to IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's, the Jessop Group Ltd's and Samsung Electronics Co Ltd's websites and social media should they be selected to promote the competition. 8. You grant IPC, the Jessop Group Ltd and Samsung Electronics Co Ltd the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessop Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Jessops gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. 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The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any loss, damage or injury of any nature whatsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. 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ReaderSpotlight



Dave Foker Surrey

It was when Dave moved to Surrey at the age of ten that he discovered the wonders of wildlife in the Surrey heathland. For Dave, an avid wildlife watcher, photography was a natural progression. Borrowing a Zenit E camera aged 17, he began taking photographs of wildlife. 'I like photographing all sorts of wildlife, but I prefer British wildlife and especially birds,' he says. 'I also write a fortnightly wildlife column for my local newspaper, which I illustrate with my images. I would like to publish a book about British wildlife.' Dave currently teaches A-level photography at a college. To see more of his images, visit his website at www.davefoker.co.uk.

Barn owl
1 Dave captures the elegance and grace of this barn owl perfectly
Nikon D700, 300mm, 1/1600sec at f/2.8, ISO 200, handheld

Meadow pipit
2 An uncluttered composition is this image's strength
Nikon D300, 300mm, 1/2500sec at f/4.5, ISO 160



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How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

Kingfisher

The sunlight brings out the colours of the kingfisher's feathers beautifully

Nikon D700, 300mm,
1/1250sec at f/10, ISO 200



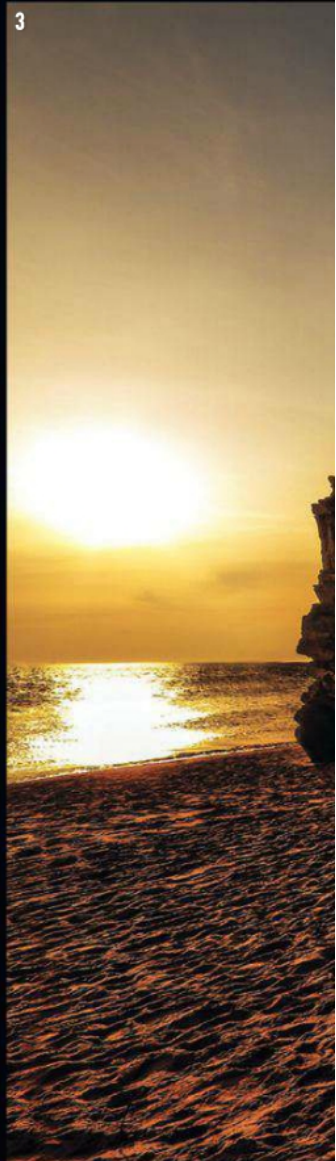
Peter Fenech County Durham

Peter, 19, who is studying for a degree in biology at university, says he has always enjoyed taking 'snapshots', but took up photography seriously five years ago following a work experience placement with a photographer. His favourite subjects include landscapes, seascapes and macro photography. 'I love capturing the natural

world and the effect it has on us,' he says. 'I see photography as a means of expression and I enjoy exploring how one subject can look completely different depending on the time of day and season. I also love the feeling of solitude you get when shooting a landscape at dawn.' To see more of Peter's images, visit www.fenechimages.com.



3



Misty dusk

1 The village of Edmondsley photographed from Waldrige Fell in County Durham

Canon EOS 7D, 70-200mm, 1/5sec at f/14, ISO 100, tripod, cable release

Sunrise view

2 In this image of Marsden Rock in Tyne and Wear, Peter merged three exposures

Canon EOS 7D, 10-20mm, three exposures: 1/3sec, 1/6sec and 1/13sec at f/22, ISO 100, tripod, cable release

**EDITOR'S
CHOICE**

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There is plenty of drama in this early morning scene, but it is the kind of drama that works well as it isn't overdone. I like the rushing lines of the rock face, and how they whizz the eye straight to the subject, while the warmth of the coloration is lovely. Great job – **Damien Demolder**, Editor



Coastal dawn

3 Golden light floods this idyllic scene and accentuates the textures of the rocks and sand

Canon EOS 7D, 10-20mm,
3 exposures: 1/4000sec,
1/1000sec and 1/250sec at
f/16, ISO 100, tripod, cable
release

Evening in Durham

4 Using HDR to create this atmospheric street scene, Peter deftly balances artificial and natural light

Canon EOS 7D, 10-20mm,
9 exposures in 1-stop
increments at f/11, ISO 320,
tripod, cable release



Harry Wentworth West Yorkshire

Harry first became interested in photography when on holiday with his brother-in-law 'who had a better camera than I did!' He enjoys creating composite images with a surreal slant and a touch of humour. With a strong competitive streak, Harry enjoys entering photography competitions and intends to pursue further photography qualifications to help him on his way. To see more of his images visit www.harrywentworthphotography.co.uk.

Alice finds the door to nowhere

1 Harry's narrative, fairytale-esque image is intriguing and beguiling
Canon EOS 350D, 18-55mm, 1/30sec at f/5, ISO 400

Harvest of the skies

2 Harry used 24 layers to create this humorous, eccentric image
Canon EOS 40D, 17-85mm, 1/25sec at f/5, ISO 100, tripod

The Singing, Ringing Tree

3 The iconic Lancashire sculpture provides an interesting backdrop here
Canon EOS 40D, 17-85mm, 1/100sec at f/14, ISO 100

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David Doubilet

1946-present

David Doubilet's pioneering photography has documented our underwater world for 40 years. **David Clark** looks at his life and work



David Doubilet,
photographed
by his partner
Jennifer Hayes

IN A CAREER spanning more than 40 years, David Doubilet has extensively documented the world's underwater ecosystems and become the most celebrated living underwater photographer. He has published 12 books, written almost 70 stories for *National Geographic* magazine and won numerous awards.

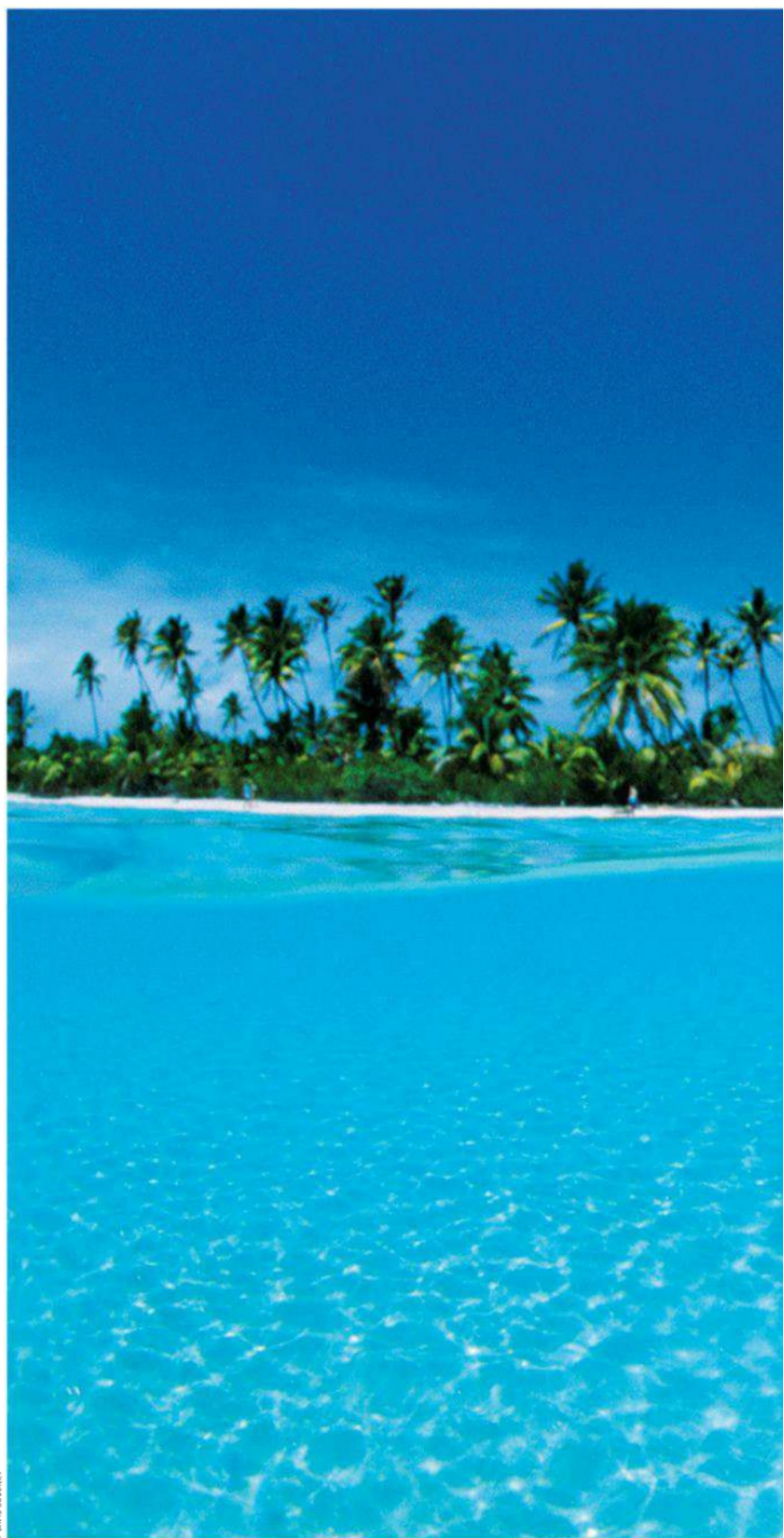
His work combines photographic expertise with a detailed knowledge of marine biology, capturing the wonder and strangeness of the underwater world. As he explained when I interviewed him in 2009, it's this otherworldly quality that appeals to him most.

'The sea covers most of our planet but visually it's a far different world,' he said. 'It's an extraordinarily beautiful, mysterious, delicate environment, where rules – even the rules of how you photograph things – are all changed. The aesthetics aren't, but the rules are. It keeps you looking and looking and it becomes addictive.'

Doubilet's early fascination with the sea led him to start snorkelling at the age of eight in a lake at a summer camp in the Adirondack region of New York state. By the age of 12 he was shooting underwater photographs with a Brownie Hawkeye camera. He kept it watertight in a rubber anaesthetist's bag from the hospital at which his father worked.

It was an inventive approach with the materials available, but the results were not good. 'The bag was filled with air and it was like trying to submerge the Hindenburg,' Doubilet said. 'The pictures were barely recognisable.'

He made his first sale, to a Brazilian magazine, at the age of 15, and was shooting professionally from his late teens. Around this time he won a competition with *Mundo Submerso* magazine, which brought him



© DAVID DOUBILET



A baby green sea turtle swims for the safety of the open sea, French Polynesia



© DAVID DOUBILET

'If you show the jewel and say this is what we protect, it makes wildlife photographers into very important journalists'

➔ a \$1,000 prize. A year after graduating from Boston University College of Communication, he got what he calls his 'big break' and shot his first story for *National Geographic* on garden eels in the Red Sea in Israel. He worked on this project with the renowned ichthyologist and authority on sharks, Dr Eugenie Clark, and went on to collaborate with her on a number of other assignments. It was also the beginning of his long association with *National Geographic*, one that he has maintained throughout his career.

Doubilet's assignments have led him to photograph in a variety of marine and freshwater environments across the world, travelling to New Zealand, Canada, Antarctica, Japan, Tasmania, the northwest Atlantic and even the murky depths of Scotland's Loch Ness. He has taken spectacular aerial shots, photographed a rich diversity of marine life and recorded a number of aeroplane and shipwrecks in their resting places on the seabed.

His determination to push technical boundaries in his work resulted in the invention of the first 'split-level' camera, which has different focus points for the top and bottom halves of the lens. It allows the photographer to shoot what's over and under the water surface simultaneously, and Doubilet has used it to spectacular effect. One famous example is his shot of a baby green sea turtle in the clear blue waters off French Polynesia (see pages 34-35).

Doubilet's work has always focused on celebrating the beauty of the underwater world rather than photographing the damage being done to it. 'A photograph of a sewer pipe belching into the pristine water is

a picture for the front page of a newspaper, rather than one that has any lasting value or that represents what really exists in the oceans,' he said in an AP interview in 2002.

'Our ethic to save whales, for example, has come from people taking pictures of whales,' he added. 'I think that if you show the jewel and say this is what we protect, this is what we fight for, it makes all wildlife photographers into very important journalists. They show what exists, they talk about the problems and they will affect the solution.'

For many years, Doubilet has worked on assignments with his partner, Jennifer Hayes, who is also an aquatic biologist and photojournalist. For Doubilet, the most exciting times are those spent in the field, when he might spend up to nine hours a day in the water. During the period when they are not on assignment, they live in the small town of Clayton in New York state, and have a second home in De Kelders, South Africa.

Doubilet, now 65, is increasingly using his work to highlight the growing environmental threat to the world's marine life, particularly from over-fishing and acidification caused by the ocean's absorption of the excessive carbon dioxide in the atmosphere. His aim is to 'create a visual voice for the world's oceans and to connect people to the incredible beauty and silent devastation happening within the invisible world below.'

When asked in a recent interview if he could do one thing to save the ocean, he replied: 'It would be to introduce every person on this planet to the important role the ocean has in their life, and make them aware that the ocean is truly the Earth's engine.' **AP**

Barracuda encircling diver
Dinah Halstead,
photographed in
the sea off Papua
New Guinea

FURTHER INFO

Books: Doubilet's books include *Water Light Time* (1999), *Great Barrier Reef* (2002) and *Fish Face* (2003). His most recent book, *Face to Face with Sharks* (2009), is aimed at a younger audience.

Websites:

Doubilet's official website is www.daviddoubilet.com. To see a short 'Conservation Conversation with Doubilet and Jennifer Hayes', talking about their work, visit <http://vimeo.com/39236062>. There's also a detailed 2011 interview with Doubilet on www.alertdiver.com/David_Doubilet.

Biography

1946

Born on 28 November in New York City, USA

1958

Begins taking underwater photographs using a Brownie Hawkeye camera in a rubber anaesthetist's bag

1970

Graduates from Boston University College of Communication

1971

Shoots his first story for *National Geographic* magazine, on garden eels in the Red Sea

1999

Publication of Doubilet's career retrospective book *Water Light Time*

2000

Made an honorary member of the Royal Photographic Society

2001

In recognition of his work, he wins the Lennart Nilsson Award for Scientific Photography

2001

Becomes a *National Geographic* contributing photographer-in-residence

2002

Inducted into the International Scuba Diving Hall of Fame

2005

Invited to become one of the founder members of the prestigious International League of Conservation Photographers

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Kata Revolver-8 PL backpack

Around £235

www.kata-bags.com

KATA'S Revolver-8 PL backpack features a bold new design for quick access to camera kit. The bag centres around a 'wheel' in its main compartment that contains six sections for lenses/flashguns up to 125mm long. Alternatively, the divider for the middle section can be removed to fit a larger lens, such as a 70–200mm f/2.8. Kit is secured in the wheel inside a wide elasticated band, and spinning the wheel brings any of the sections to the access point on the side of the bag. The wheel operates smoothly even when fully loaded, although quick access to this compartment can be hindered by the zips that can stick, rather than glide, around the corners of the side pocket.

The top section is large enough to store a professional DSLR with 24–70mm f/2.8 lens attached, with a 15in laptop in the rear and small accessories in two side pockets. The Revolver-8 PL measures 49x33x25cm and weighs 1.62kg (3.6lb).

Tim Coleman



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Sony CP-ELS battery charger

£19.99

www.sony.co.uk

THE SONY CP-ELS is a portable power supply, similar in length to a pen and lightweight at 87g. It has a capacity of 2,000mAh to provide a single full charge for any device that can be charged via a USB, including smartphones and numerous compact cameras, and can even be used to power a universal charger, such as the Ansmann DigiCharger Vario Pro.

At one end is a USB port and at the other is a micro USB, to give out and to receive power respectively. A short USB-to-micro-USB cable is supplied that plugs the charger into a USB port for charging, which is indicated by a flashing orange light and takes up to six hours from empty. Once charged, it takes around two hours to power a phone or camera.

While it is probably more advisable to have a fully charged spare camera battery at the ready rather than waiting for the camera battery to be recharged using the CP-ELS, the charger is useful for those likely to be away from a power source for a few days, especially for phones.

Tim Coleman



UPCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung NX1000

Samsung's new entry-level compact system camera packs a 20.3-million-pixel, APS-C-sized sensor, 8fps shooting and Wi-Fi connectivity.

AP 8 September

AF-S Nikkor 24-85mm f/3.5-4.5G ED VR

This sub-£500 lens is FX and DX-format compatible, and features Nikon's VR II vibration reduction and ED (Extra-low Dispersion) glass.

AP 8 September

Panasonic Lumix DMC-LX7

We test Panasonic's top-of-the-range LX7 with a 24–90mm f/1.4 lens and 10.1-million-pixel CMOS sensor.

AP 15 September

Sigma 180mm f/2.8 EX DG OS HSM

With a 1:1 magnification at 47cm, this latest macro lens from Sigma is designed for sensitive subjects, such as insects.

AP 15 September

Making prints

We find the best photobooks, prints and canvases on the market in our *Making the Most of your Pictures* special issue.

AP 22 September

AskAP

Let the AP team answer your photographic queries

SCANNING OLD TRANNIES

Q In the 1950s, when it was difficult to buy cameras in the UK, my brother (then in the RAF in Malaya) bought me a 2¼in-square Zeiss camera. A decade later, I was working in Nigeria and used this camera to take countless colour transparencies, some of which I recently came across while sorting out the house. I would like to get them printed, but was planning on scanning them as well. Can you recommend a suitable scanner? **G Taylor**

A Had you asked me this question 18 months ago I would have recommended Nikon's Coolscan 9000 ED, a dedicated medium-format film scanner that delivers excellent results. However, as professional photographers (who are the main market for medium-format film and scanners) made the move from medium-format film to digital capture, Nikon's scanners became no longer relevant in the company's line-up, and the 9000 ED was discontinued at the end of 2010/start of 2011.

While dedicated high-end film scanners are now largely a footnote in photographic history, though, the same

is not (quite) true of flatbed scanners, many of which will enable you to scan both film and prints. Canon and Epson are the main players in this arena, and I'd be looking at the Epson Perfection V600 Photo (pictured below) or Canon CanoScan 9000F. Both these scanners will be more than capable of digitising your old transparencies prior to printing, with a high optical resolution and good colour fidelity. Be warned, though, as scanners with medium-format film holders tend to command a notably higher price than those that only scan 35mm film, so budget for around £200, depending on the model you choose.

Chris Gatcum



IN NEED OF FILM

Q My wife likes to use 24-exposure films in her perfectly good 35mm camera, but these are no longer stocked in our local camera shops. Do you know if these films are still available, and if so, where can they be obtained? **RE Fisher**

A Although 24-exposure rolls of 35mm film are seen less often on the dealers' shelves (as indeed is 35mm film in general), they are still available, albeit in a limited range and from

a reduced number of suppliers. Indeed, the internet, rather than the high street, is perhaps going to be of most help to you, although even then you will find your options are limited. Fujicolor Superia 200 is the only film listed as being available in 24-exposure rolls on 7dayshop's website (www.7dayshop.com), while Jessops (www.jessops.com) lists both Fujicolor Superia 200 and 400 in 24-exposure rolls. If you want more choice from a wider range of outlets, you will have to opt for 36-exposure rolls of film instead.

Chris Gatcum



LEFT-HANDED SOLUTIONS

Q I have a friend who is unable to use her right hand. Could you tell me if there are any cameras that have a shutter release that is left-handed friendly? **Richard Harvey**

A The quick answer to your question is no, not in the traditional sense, but there are some modern alternatives. My first recommendation would be a camera that uses a touchscreen and offers a touch-shutter function. This feature is becoming increasingly available in cameras, including Canon's EOS 650D DSLR. Many brands offer touchscreens, though, and I have been particularly impressed with the Panasonic's interchangeable-lens Lumix G-series compact system cameras. The company also offers touch functionality in some of its compact cameras, such as the Lumix DMC-TZ30.

Another option for left-handed users is to turn the camera upside down so the shutter is next to the left thumb. Most in-camera editing, and even the most basic image-editing software, allows the image to be rotated 180°. Alternatively, for a camera with a cable-release connection, there are several inexpensive camera grip handles – try Polaroid, for example. With the grip in place and the cable release attached to the camera, fix the shutter release end to the grip within reach of your left hand.

Tim Coleman

FROM THE AP FORUM

Correcting exposure

Coz asks When I take a photograph of someone in front of a bright background, such as a window or a lake, the background is overexposed when I focus on the subject using auto mode. However, if I focus on the background, the exposure is fine, but obviously the subject isn't as sharp. This doesn't happen when I have the camera set

AP GLOSSARY

EXPOSURE COMPENSATION

When in any mode other than manual, your camera will determine exposure. You can change the metering pattern and, depending on the mode you're in, you may be able to set the aperture, shutter speed or ISO, but ultimately it's the camera that decides how much light will reach your sensor, and for how long.

However, sometimes the camera won't produce the result you want – the classic example is a person standing against a bright background (see *From the Forum*, below), where the bright backlight

fools the meter into underexposing the subject. In this instance, your camera's exposure compensation can be used.

Put simply, this will allow you to brighten the exposure determined by the camera (by setting positive/+ values) or darken the exposure (by setting negative/- values). The range of compensation (and the size of the steps) varies from camera to camera, but ± 3 stops is common and you can usually choose between making adjustments in $\frac{1}{3}$ -stop or $\frac{1}{2}$ -stop increments.

AUTO EXPOSURE BRACKETING

Automatic exposure bracketing (or AEB) is largely an extension of exposure compensation. You set the number of shots you would like to bracket (typically three) and the exposure difference you would like between them, and your camera will then automatically adjust the exposure across your sequence of shots.

For example, if you set the camera to

bracket across three frames in $\frac{1}{2}$ -stop increments, it would take one shot at the 'correct' exposure, a second that is underexposed by $\frac{1}{2}$ stop and a third that is overexposed by $\frac{1}{2}$ stop (although not necessarily in that order). In this way, you would have three images that are exposed slightly differently, allowing you to choose which you prefer.

UNIDENTIFIABLE IMAGES

Q I own a Canon EOS 400D and recently went on a cruise trip. I took 279 photos. When replaying them in-camera, 16 would not display, showing instead the message 'Unidentifiable image'. When I put the memory card into my computer, this didn't appear. Is there a fault with the camera or card? **Michael Turbin**

A I don't think the fault is with the camera, but the memory card may be on its way out. In my experience,

computers are much less fussy about file integrity than cameras are. If a small amount of corruption on a file makes it appear as though it wasn't shot on an EOS 400D, then the camera may decide not to show it.

It is fortunate that your computer can read the files. I'd replace the old memory card without delay and dispose of it. The price of these cards is so cheap at the moment that it makes no sense to take any risks. I'd buy two medium-sized cards instead of one big one, so all your images are not committed to just the one memory card. **Ian Farrell**

to manual, but I can't do that on my compact in the same way as I can on my DSLR. Also, I use my DSLR in auto mode outdoors now, as I always end up choosing the wrong aperture/shutter speed. What causes the different exposures and how can I overcome this?

Bob Maddison replies With most compact cameras, you should be able to apply exposure compensation – I certainly can on my now outdated Canon Digital IXUS 750 – and you can probably select different metering modes, too.

EL Sid replies With a lot of compact cameras the evaluative metering is linked to the active focus point – the one that is focused on the subject – especially when the camera is in auto or one of the scene modes. This means the

exposure is biased towards correct rendition of the (focused) subject, which can cause bright backgrounds to overexpose somewhat.

To overcome it, you can:

- 1 Apply exposure compensation where possible.
- 2 If the camera offers centreweighted metering in the mode you're using, switch to that. The result won't be perfect, but the background will be less inclined to overexpose as much.
- 3 Use fill-in flash. The camera will calculate the correct flash exposure for the subject and, where possible, set the correct exposure for the background (unless background exposure requires a faster shutter speed than the flash sync speed, in which case you're stuffed). This may not be possible in all modes, but aperture priority and program usually work like this, as may some of the scene modes.

In next week's AP

On sale Tuesday 4 September



OLD DSLR CHALLENGE

We try out four old DSLR models that were great in their day to see if they are still worth using now

NIKKOR 24-85mm f/3.5-4.5

We test Nikon's sub-£500 AF-S G ED VR lens that is FX and DX-format compatible



BRIGHT NEW TALENT

Four new members of the VII photo agency talk about their photographic ambitions



© JORDA E. DARTON/VIATION



SAMSUNG NX1000

We test Samsung's new 20.3-million-pixel entry-level compact system camera

AP round-up...

Raw conversion software

Raw conversion software is not all the same, as each has strengths and weaknesses that affect your images in very different ways. **Richard Sibley** compares seven third-party raw converters to see which resolves the most detail

AS PHOTOGRAPHERS, we are concerned first and foremost with sensor resolution and lens quality. This is how it should be, but we should also pay at least as much attention to raw conversion software.

The principal function of raw conversion is transforming unprocessed RGB luminance information into a full-colour image. This process is known as demosaicing (or de-Bayering, named after the Bayer-pattern sensors used by most digital cameras). The way in which the software works with raw data can affect everything, from the colour to sharpness and image noise.

While the basic principles behind raw

conversion may be consistent, different software programs approach the task in different ways, with some packages being more 'advanced' than others.

After demosaicing, the software can continue to work on the image by setting default colour, sharpening and noise-reduction settings, as well as removing moiré patterning and applying automated lens corrections.

The default settings of any program provide the starting point from which a photographer will make his or her own corrections and adjustments, so it is important that the defaults give as good a start as possible.

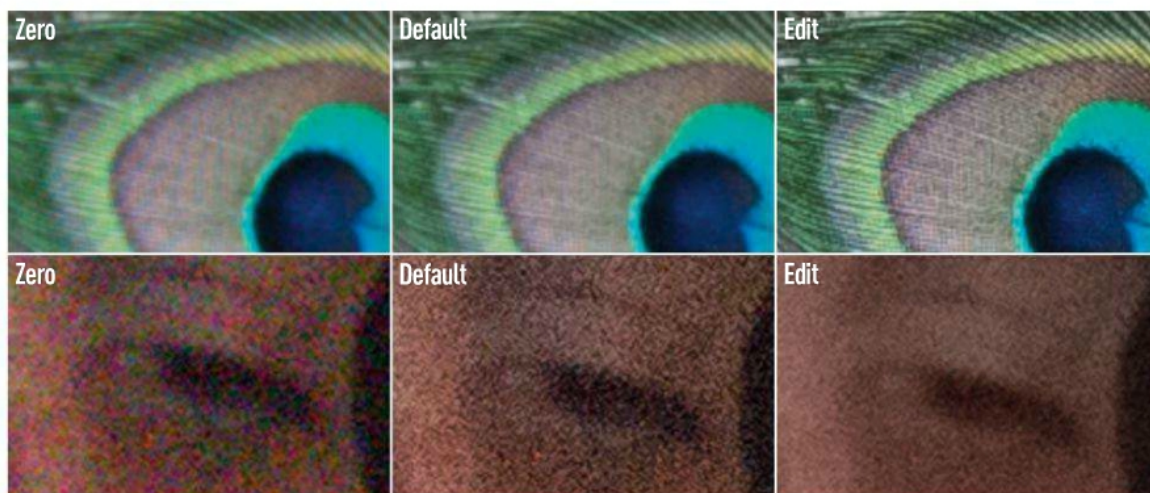


TESTING THE SOFTWARE

We have put the same images through each of the seven raw converters on test to see how the default conversion settings have presented the image. The image has then been adjusted to maximise detail and sharpness, while keeping noise to an acceptable level.

As the settings are different in each program, it is virtually impossible to get exact matches for each image from all seven pieces of software. Instead, we will concentrate on the detail and noise in the image, the amount of control that the software offers and, importantly, how straightforward it is to use.

Above: The image of the peacock used in this test has many complex lines. It was taken on a Nikon D300 at ISO 400. The noisy low-light performance shot was taken using a Canon EOS 60D set to ISO 5000



Camera Raw/Lightroom's default settings are OK, but there is much more detail that can be recovered

ADOBE CAMERA RAW 7.1/LIGHTROOM 4.1 £103 (FOR LIGHTROOM)

www.adobe.co.uk

ADOBE Photoshop Lightroom uses the Camera Raw image-processing engine, so for the purposes of the image-quality test they have been placed together.

Before any settings are applied, the original Camera Raw image has the merest hint of moiré patterning in some of the peacock feathers, which is hardly surprising given

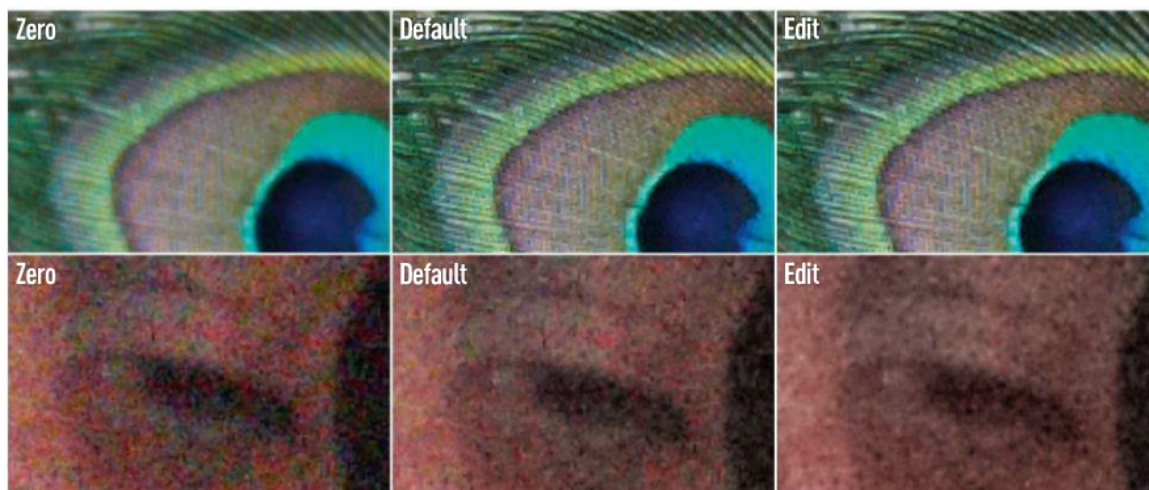
the complexity of the picture.

The default sharpening settings are very good, and the moiré patterning is barely noticeable. The level of pre-applied sharpness provides a good starting point for photographers wishing to sharpen their images further. The sharpening settings are clearly labelled and easy to apply to achieve a good result. The edited

image has lots of fine detail, albeit with a couple of small artefacts. However, these are only visible when looking at the image at pixel level.

It is a similar story with noise reduction. The default settings in Camera Raw do an excellent job of removing most of the colour noise. A lot of luminance noise is left, but this helps maintain detail in the image.

Once again, editing the image is fairly straightforward. You can be very generous with the amount of colour noise reduction applied, although it does have an impact on contrast and saturation. I removed a little more luminance noise than the default setting to take the edge off the grain, while still maintaining image detail.



Capture One's default sharpening settings are about the best on test

PHASE ONE CAPTURE ONE EXPRESS/PRO AROUND £54/£180

www.phaseone.com

PHASE One Capture One has long been a favourite of professional studio photographers due to its tethered-shooting and batch-processing capabilities.

In the sharpening test, the standard image with no correction applied looks very similar to the same image opened in the other software on test. In fact, the image looks very similar

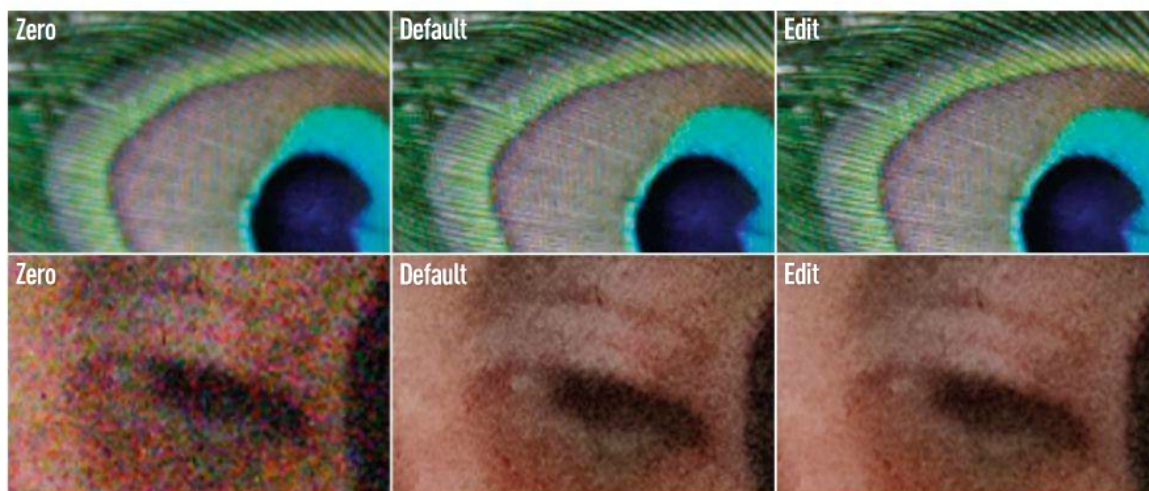
to the Camera Raw image in which sharpening has been applied.

The default sharpening settings in Capture One are the best of the bunch in this test, revealing a lot of detail, and when it came to editing the image further there was very little that I needed to do. I managed to tweak it just a little more before the image started to look oversharpened, but this

did introduce, or at least make more obvious, a couple of small artefacts. I suggest that users of Capture One need apply very little, if any further sharpening to their images.

The default noise reduction is less impressive. Quite a lot of colour noise still remains in the image, although luminance noise seems to have been reduced to a more acceptable

level. There is plenty of scope for further reduction in colour noise, and I managed to remove almost all of it in my edited image. Again, I tweaked the luminance noise to take it down a notch to a more acceptable level. Like the other software on test, applying noise reduction does mean that a slight tweak in contrast may be required to add some detail back.



Optics Pro provides a good level of sharpening and noise reduction

DXO OPTICS PRO 7 STANDARD/PRO £135/£269

www.dxo.com

DXO'S Optics Pro software is very highly regarded. Based around camera and lens modules, which must be downloaded for free prior to use, the software can make automatic lens corrections, sharpening and noise reduction adjustments by using the raw file's metadata to discover the camera and lens used to take a shot. As a result, a lot of the hard work

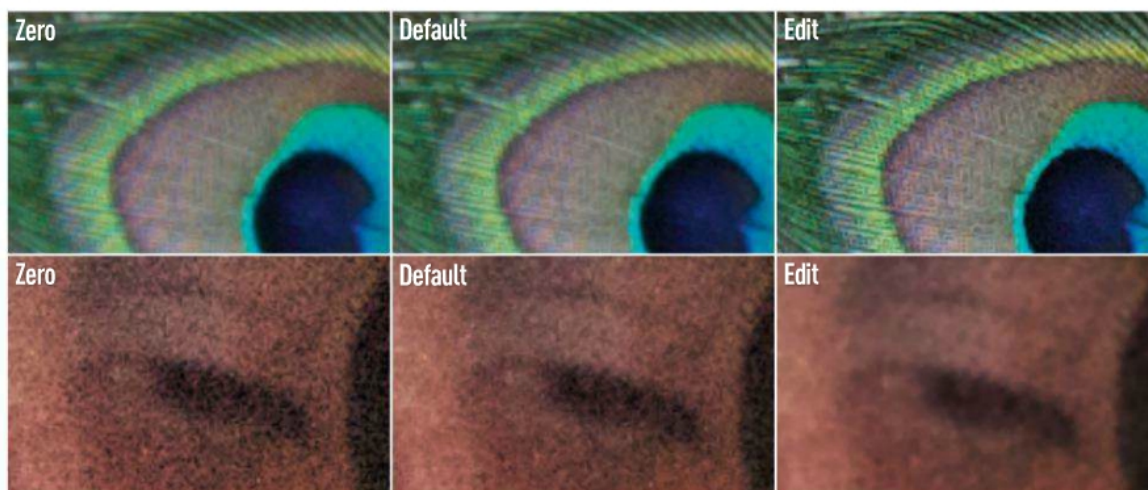
should be done automatically.

The default level of sharpening in DxO Optics Pro is good, presenting the user with a nice amount of detail, particularly in fine areas, but with the potential to bring out more. Editing the image further was straightforward, with Optics Pro's range of tools and sliders clearly labelled and simple to use, although I feel a couple of

the more advanced settings need to be displayed as they aren't visible by default. The result is a nicely sharpened image with many of the tiny fine lines in the feathers clearly visible.

Like Camera Raw, the default noise reduction in DxO Optics Pro is very good, and will be perfectly acceptable for most photographers. Colour noise is largely removed, and luminance

noise has clearly been softened, which has left a few areas devoid of detail. Adjusting the image from the default starting point allowed me to tweak the level of noise further, adding a little of the luminance noise back in to recover some of the detail, and further reducing the colour noise. In fact, there are virtually no coloured speckles in the edited image.



Aperture has good default settings and it is fairly straightforward to use

APPLE APERTURE 3 £54.99

www.apple.com/uk/aperture

DESIGNED solely for use on Apple Mac computers, Apple Aperture is popular among professionals and enthusiasts alike.

With no sharpening applied, the image of the peacock looks much like it does in other software, although moiré patterning is clearly visible on some of the feathers. Thankfully, the patterning isn't too

strong, and the default sharpening settings don't exaggerate the effect further.

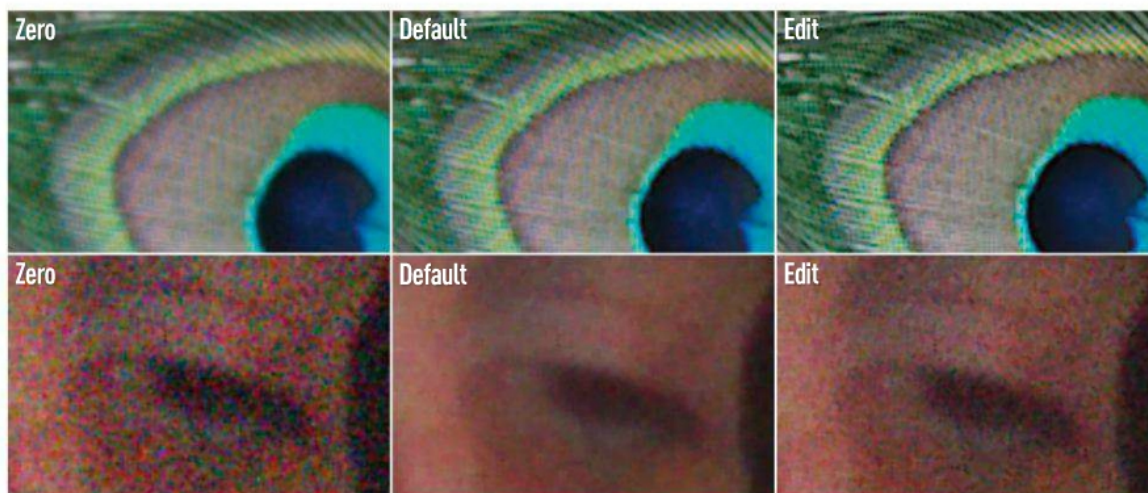
Generally, the default sharpening is OK. It is perhaps a little softer than in some of the other software packages on test here, but it is clear that further sharpening can be applied to make some of the feathers' more discreet details stand out.

I found that the image sharpened in Aperture very nicely, revealing many fine feathers and lines without creating many small artefacts.

Noise reduction in this program is clearly operating behind the scenes. On opening, the noisy image looks excellent, with much of the colour noise already removed

and the luminance creating a nice film-like effect.

Going to the noise-reduction palette and returning it to the default settings also produces an excellent result, slightly improving the image further. It only needed a tweak in my edited version to take a little more of the sharpness off the luminance noise to produce a pleasing image.



It can be difficult to get as much detail as you want using Aftershot Pro

COREL AFTERSHOT PRO £80

www.corel.com

FORMERLY known as Bibble, this program was bought by Corel and rebranded as AfterShot Pro, and it now forms the basis of Corel's raw conversion software.

With all the sharpening sliders set to zero, there is some obvious moiré patterning in some of the feathers. Sadly, the default sharpening settings further accentuate this and moiré

patterning becomes even more apparent. When it came to editing the image, it was a case of trying to bring out as much detail as possible, which AfterShot Pro managed very well, and fighting the compromise that sharpening had on the moiré patterning too.

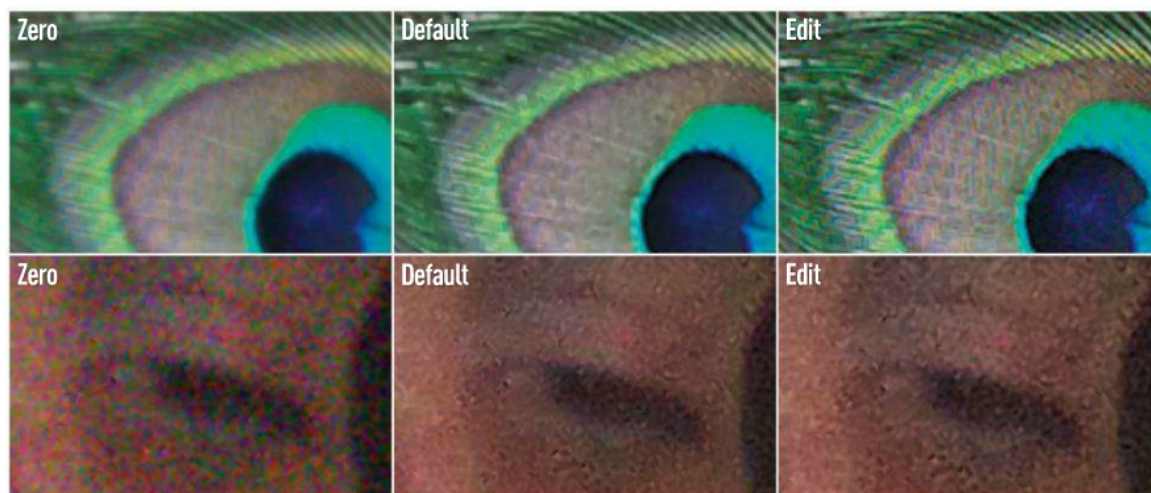
Although this patterning is only really visible if you are pixel peeping,

it is something to be aware of, particularly for those photographers taking pictures that contain fine lines and patterned textures.

With no noise reduction applied, it is clear that AfterShot Pro has its work cut out reducing the bright luminous speckles of coloured noise. The default reduction settings that are applied aren't great. Luminance

noise is too smooth, resulting in the loss of most texture and detail. Colour noise isn't really removed, either, so the result is an image with large tinted patches of purple and green.

Trying to edit the noise further did improve the picture. I added some of the luminance noise back in to improve the level of detail, but it was difficult to reduce the colour noise.



Although Silkypix can produce good results, it can be a little awkward and slow to use

SILKYPIX AROUND £260

www.isl.co.jp/SILKYPIX/english

PERHAPS most familiar for being the raw conversion software that comes bundled with Panasonic and Pentax cameras, Silkypix still competes with the more well-known software in this test. It is perhaps.

In the soft, unsharpened image, there is a slight hint of moiré patterning, but it is barely visible when the default settings are applied.

Generally, the default sharpening is to a good level. Like the other software here, it offers plenty of scope for further sharpening.

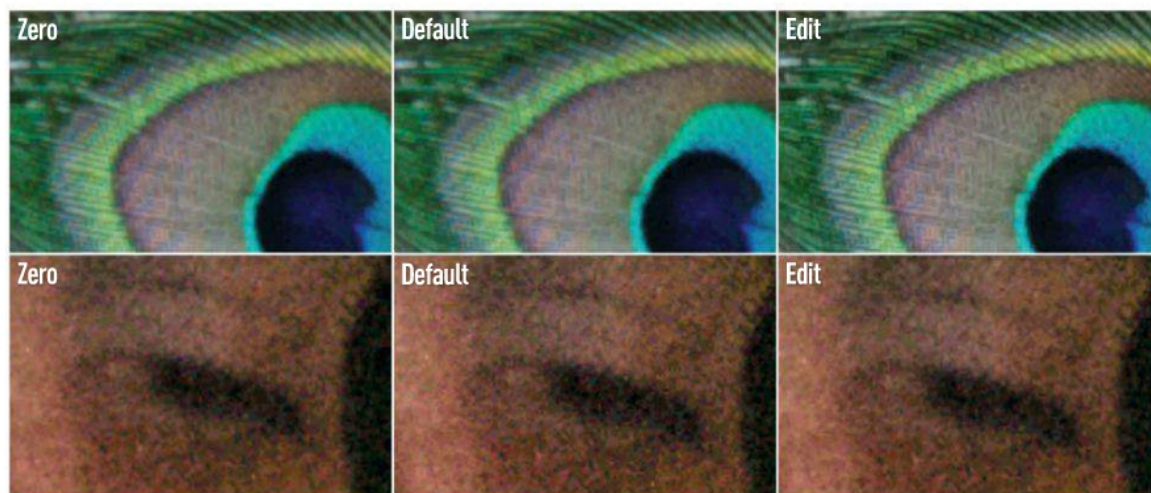
With the default sharpening acting as a good starting point, I was able to sharpen the image to add more impact to even more fine details. The end result is fairly natural, although the slider in Silkypix isn't the most

intuitive to use. It can take some experimentation to really see what each slider is doing, and even the documentation doesn't make it too clear. That said, with some patience the final result is good.

The default noise reduction in Silkypix has tried too hard to reduce luminance noise in some areas. The result is a mix of patches with and

without luminance noise, with noise kept in detailed areas but reduced in smooth areas. While this method of noise reduction is adequate, on close inspection it can look odd.

I added some of the luminance noise back in to help retain detail and provide a texture that was at least largely even across the whole image.



Straightforward to use and with a good layout, ACDsee also produces good images, although with a few artefacts visible

ACDSEE PRO 2 (MAC) AROUND £83 ACDSEE PRO 5 (PC) AROUND £45

www.acdsee.com

LIKE Apple Aperture (page 46), ACDSee has a non-customisable amount of noise reduction and sharpening already applied to the image on conversion with settings set at zero.

In its default sharpening mode there is just a hint of moiré patterning, but overall there is a fair amount of detail resolved, and in this respect

ACDSee seems on a par with most of the other raw converters. When it came to sharpening the image, I was aware that artefacts were beginning to appear and it wasn't especially easy to make the fine lines of the feathers much clearer. Overall, the sharpening is good, although it could be better.

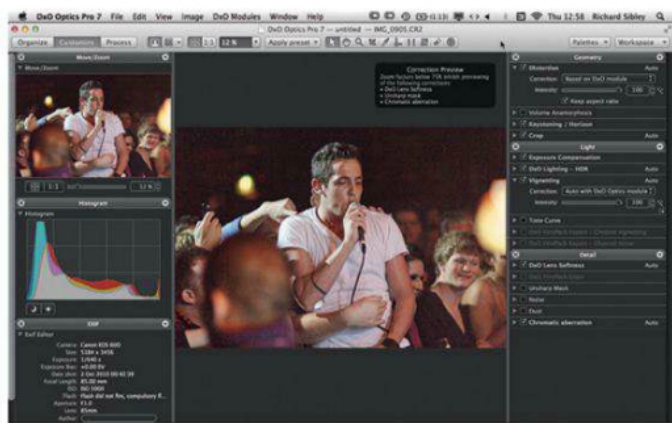
One thing in favour of ACDSee Pro is how straightforward it is to use.

In fact, it is one of the easiest raw converters to use in this test.

The default noise reduction is very good. There is just a hint of bruised colour patches, but by and large most of the colour noise is removed. Much of the luminance noise remains visible, which means there is still some image detail. In fact, when I edited the image further, I found there was little

else I could do to improve upon the amount of noise while still preserving detail. Of course, the luminance noise can be removed further, but this results in the inevitable soft, smudged look of surfaces, removing texture as well as noise.

Given its price and simplicity, ACDSee is a raw converter worth some consideration.



SOFTWARE CHOICE

EVERY camera that shoots raw will come with its own raw conversion software. Many photographers are happy with this and there are obvious benefits to using software developed by the manufacturer of your camera. Colours often more closely match in-camera JPEGs, while extended options, such as dynamic range optimisation and other image effects, can be found in the software. However, if a person owns more than one digital camera from different manufacturers, switching between different raw converters can become a pain. This is where third-party software comes in.

EASE OF USE

While image quality should, of course, be the overriding concern when assessing raw conversion software, the program should also be understandable and easy to use. If software has awkward layouts and settings, it becomes more difficult and frustrating to achieve the desired result. If using the software is not enjoyable, it will take you longer to edit images, which is time better spent taking photographs.

How straightforward these programs are to use is hugely subjective. Those who use Lightroom will no doubt find switching to another raw converter difficult, and vice versa. Conversely, if a raw converter is too simple, it will be difficult to maximise the full potential of your images.

Although most of the software in this test is straightforward, some of them do have a few quirks. For instance, Apple Aperture has basic sliders for sharpening and noise reduction as part of the main image settings palette. However, there are further options that aren't shown or enabled by default, but using these allows for a far greater level of control compared to using a single slider.

AfterShot Pro also has three different noise reduction options: Noise Ninja Standard, Noise Ninja Registered and Raw Noise, which includes the oddly named Raw Impulse Noise Removal button. Noise Ninja is actually third-party software that can be used from within the standard AfterShot

Pro dialogue. If you have a registered copy of Noise Ninja, the extensive and excellent settings can be used, including dedicated noise profiles, depending on your camera and the image sensitivity.

Some software will also help to catalogue and organise images. Lightroom, Aperture and Capture One really stand out in this respect. Meanwhile, other software performs image adjustments based on the particular camera, lens and exposure settings used. This means all basic adjustments can be automatically performed, leaving you to get on with the fine-tuning of your images.

DxO Optics has long been the industry standard for automatic image correction based on the camera and lens used, but others have started to follow suit in the past few years. Capture One and AfterShot Pro both offer automatic lens corrections, while Adobe has added this facility to Camera Raw and Lightroom, even giving photographers the ability to create their own profiles for their own camera and lenses.

VALUE FOR MONEY

Price should, of course, be a consideration, but given how long you could potentially

Top left: DxO Optics Pro has a huge range of automatic corrections based on the specific model of camera and lens used

Top right: Adobe Photoshop Lightroom is excellent for image management

Right: Corel AfterShot Pro (formerly Bibble) has three different noise-reduction options



spend editing images, this is one area where it really pays to get software that will suit your needs. Otherwise, you might save a few pounds only to end up spending far more time than necessary staring at a screen.

With all the software in this test available as free 30- or 60-day trials, why not download a few packages that have the features you want and decide which one you prefer? **AP**

Verdict

BASED solely on the tests of sharpness and noise reduction, it is difficult to decide which of these raw converters is best. Looking at the sharpened images, the main contenders are Phase One Capture One, Adobe Camera Raw/Lightroom and DxO Optics Pro 7 – and it is a tough call as to which comes out top. These three programs are also the most capable of dealing with noise reduction, with ACDSee Pro 2 not far behind.

I think that Capture One's sharpening is the best on test, while Camera Raw/Lightroom and DxO

Optics Pro 7 are about the best for noise reduction. However, DxO Optics Pro 7 offers an extensive range of excellent automatic lens corrections, although it lacks the more extensive image management options of Capture One or Lightroom.

Overall, I think Adobe Photoshop Lightroom, powered by the Camera Raw processor, is about the best combination for producing excellent images and having available all the automated lens corrections and image management and output options. Importantly, it does this quickly and efficiently. However, what this test demonstrates is that when it comes to image quality alone, there are other good raw converters, such as Capture One Express and ACDSee Pro 5, that produce good results, but at a significantly cheaper price.

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Join AP and WDC experts **Damien Demolder**, **Nigel Atherton** and Photoshop guru **Martin Evening** for a full day of photographic instruction and fast-track photographic inspiration at the fantastic Blue Fin Building on the South Bank, London SE1. Learn insider secrets from our award-winning editorial teams and photo experts to motivate and inspire you to take better pictures. Gain invaluable knowledge from other delegates' achievements and challenges during our popular photo-critiquing sessions throughout the day, with demonstrations to show key techniques. Plus, Martin Evening shows you how to use Photoshop and Lightroom to enhance your images

**ONE-DAY
SEMINAR
FRIDAY 16
NOVEMBER
2012**

Itinerary

- | | |
|-------|--|
| 09.30 | Welcome registration Tea/coffee |
| 10.00 | Brain vs camera Be better than your metering system |
| 11.00 | Brain vs camera Q&A
Presented by Damien Demolder |
| 11.15 | Creative composition Presented by Nigel Atherton |
| 11.30 | Tips for shooting DSLR video
Presented by Nigel Atherton |
| 11.45 | Tea & coffee break |
| 12.00 | Lighting – Natural light
Presented by Damien Demolder |
| 12.35 | Lighting – Studio light
Presented by Andrew Sydenham |
| 13.00 | Lighting demo Q&A |
| 13.15 | Lunch |
| 14.15 | Every image needs Photoshop
How you can use Lightroom and Photoshop to carry out essential edits |
| 15.15 | Every image needs Photoshop Q&A
Presented by Martin Evening |
| 15.30 | Make cash from your photos
Presented by Matt Golowczynski and Michael Topham |
| 16.00 | Final Q&As to the panel and audience photo critique session |
| 16.30 | Chat with the experts over a glass of wine |
| 17.30 | Ends |

Highlights include: Exposure, Street photography skills, Learning to use Levels properly, Editing raw, Metering, Photoshop skills, Composition, Lightroom skills, Framing, Marketing your images, DSLR video techniques, Critique session advice

To be held on Friday 16 November 2012 in the Blue Fin Building, 110 Southwark Street, London SE1 0SU

How to book your place

EMAIL us at spiadmin@ipcmedia.com with the words **'16 NOVEMBER SEMINAR'** in the subject line. Please include your name, address and telephone number. **POST** a cheque for the deposit of £20 (balance payable by 19 October 2012), made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 08-E4-05, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

Call 0203 148 4326/21 to pay by card

Price £120 per person (£99 earlybird booking fee for all bookings taken by 19 October)

Price includes: All talks/Q&As, course notes, welcome tea & coffee, lunch, glass of wine, goody bag

Places are confirmed with a non-refundable deposit of £20 per person. Full balance payment must be received by 19 October 2012.

Failure to pay in full will result in tickets being resold. Places are not confirmed until receipt of payment. Tickets are non-refundable but they are transferable.

EISA

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EISA Photo Panel members

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Tutti Fotografi

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 **United
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**Amateur
Photographer**

Editor: Damien Demolder
www.amateurphotographer.co.uk

Editor's comment



The English poet John Donne told us that 'No man is an island', and while in this proudly isolated country we like to believe that our judgement and sense is above that of those who reside beyond our shores, it pays sometimes to hear what foreigners have to say. When you listen closely, you'll find they are people just like us, who have the same

thoughts, the same priorities and the same requirements – but when they express themselves the words sound different. There is no doubt that the UK is distinct from the rest of Europe, but it is just a way of thinking, a perception of style and a way of believing we live.

When I meet the editors of the best photography magazines in Europe, I am always struck by how alike their readers are to mine, and how their demands of camera equipment are just like ours. They test just as hard as we do, criticise the faults as we find them and doubt the word of the marketing men sometimes even more fiercely than we do. And whether those editors are from Poland, France, Greece, Germany or any of the other 18 nations represented in the EISA Photo Panel, they think as we think, look as deeply as we look and conclude just as we conclude. Although every year there are so many products that could be nominated, it is the best that always come to the top. When they do, EISA recognises them. And that is exactly as we'd do it, too.

Damien Demolder Editor



Other 2012-2013 EISA awards

Audio

EUROPEAN LOUDSPEAKER: KEF LS50
EUROPEAN TURNTABLE: Pro-Ject Debut Carbon
EUROPEAN HIGH-END AUDIO: Dali Epicon 8
EUROPEAN STREAMING PRODUCT: Pioneer N-50
EUROPEAN HI-FI HEADPHONE: Sennheiser HD 700
EUROPEAN D/A CONVERTER: Audiolab M-DAC
EUROPEAN TWO-CHANNEL SYSTEM: Cambridge Audio Azur 851C + 851A
EUROPEAN WIRELESS HI-FI: Dynaudio Xeo

Home theatre

EUROPEAN HT RECEIVER: Pioneer VSX-922
EUROPEAN HT SOUNDBAR: Harman Kardon SB30
EUROPEAN HT SYSTEM: Samsung HT-E6750W
EUROPEAN HT LOUDSPEAKER: Canton Vento 800.2 System
EUROPEAN HT HIGH-END: Sony VPL-VW1000ES
EUROPEAN HT SUBWOOFER: Bowers & Wilkins PV10

Audio/HT/Video

EUROPEAN BLU-RAY PLAYER: Panasonic DMP-BDT500
EUROPEAN PROJECTOR: Epson EH-TW9000W
EUROPEAN HT SOLUTION: Loewe Connect ID 46 + Home Cinema Set 5.1

In-car electronics

EUROPEAN IN-CAR HEAD UNIT: Kenwood DNX420DAB
EUROPEAN IN-CAR NAVI-MEDIA SYSTEM: Pioneer AVIC-F40BT
EUROPEAN IN-CAR AMPLIFIER: Alpine PDX-V9
EUROPEAN IN-CAR SPEAKER SYSTEM: GLADEN AEROSPACE 165.2 active
EUROPEAN IN-CAR SUBWOOFER: Audison Voce AV10
EUROPEAN IN-CAR PROCESSOR: Helix C-DSP
EUROPEAN IN-CAR INTEGRATION: MOSCONI GLADEN DSP608
EUROPEAN IN-CAR HIGH-END: Ground Zero GZPW Reference 18 + GZPT Reference 28

In-car/mobile devices

EUROPEAN SMART CONNECTIVITY: JVC KW-NSX1

Video

EUROPEAN LCD TV: Philips 46PFL9707
EUROPEAN PLASMA TV: Panasonic VIERA TX-PS0VT50
EUROPEAN 3D TV: Sony BRAVIA KDL-55HX850
EUROPEAN SMART TV: LG 55LM960V
EUROPEAN FUTURE PROOF TV: Samsung UE46ES8000
EUROPEAN 3D ACHIEVEMENT: Toshiba 55LZ2
EUROPEAN DISPLAY ACHIEVEMENT: LG 55EM970V/975V
EUROPEAN CAMCORDER: Canon LEGRIA HF M52

Mobile devices

EUROPEAN MOBILE PHONE: Samsung Galaxy S III
EUROPEAN SOCIAL MEDIA PHONE: HTC One S
EUROPEAN MOBILE PHOTO ACHIEVEMENT: Nokia PureView Pro Imaging Technology
EUROPEAN WIRELESS SPEAKERS: Philips Fidelio A9 (AW9000)
EUROPEAN MOBILE HEADPHONE: Focal Spirit One

Green

EUROPEAN GREEN TV: Philips 55PFL6007
EUROPEAN GREEN SMART PHONE: Sony Xperia P

What is EISA?

THE EUROPEAN IMAGING AND SOUND ASSOCIATION IS A COLLECTION OF PHOTOGRAPHIC, AUDIO AND VIDEO MAGAZINES IN WHICH MEMBERS POOL THEIR SKILLS AND KNOWLEDGE TO AWARD THE BEST PRODUCTS IN A WIDE RANGE OF CATEGORIES EACH YEAR. THE AWARDS ARE INTENDED AS A GUIDE FOR SPECIALIST CONSUMERS. ONLY ONE MAGAZINE FROM EACH COUNTRY MAY BELONG TO ANY PANEL. AMATEUR PHOTOGRAPHER, A FOUNDING MEMBER OF THE ASSOCIATION, REPRESENTS THE UK FOR THE PHOTOGRAPHIC SECTION OF THE AWARDS. LEARN MORE ABOUT EISA AT WWW.EISA-AWARDS.EL



European
Camera
2012-2013

Nikon D800

This year's best camera is the Nikon D800. Its 36-million-pixel full-frame sensor offers exceptionally high-resolution capture and, according to EISA magazine tests, no compromises have been made to the extent of the camera's dynamic range or noise levels at high ISO settings. In a compact and reasonably priced, strong and sturdy body, it offers first-rate metering and a 51-point autofocus system developed from the professional D4. The camera has a clear and bright 100% viewfinder that is very precise and comfortable to use even for glasses wearers. The tiny flash can command additional Nikon flash units and delivers just the right amount of fill-in illumination even in complex lighting conditions. The D800 E-version delivers even higher resolution images without needing any post-processing sharpening: the image quality comes close to that of a medium-format camera, but with the benefits and versatility of a lightweight 35mm reflex camera.



European
SLR Camera
2012-2013

Sony α SLT-A57

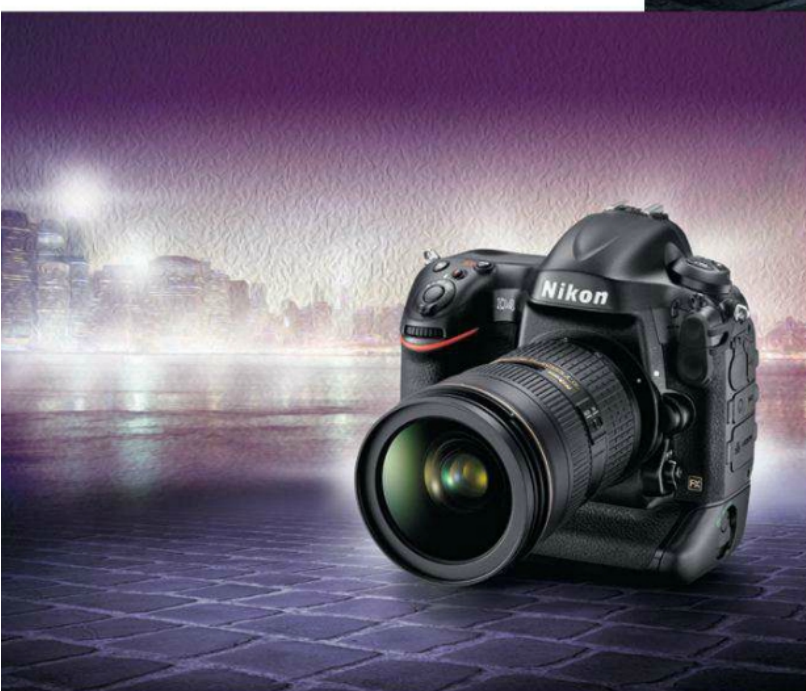
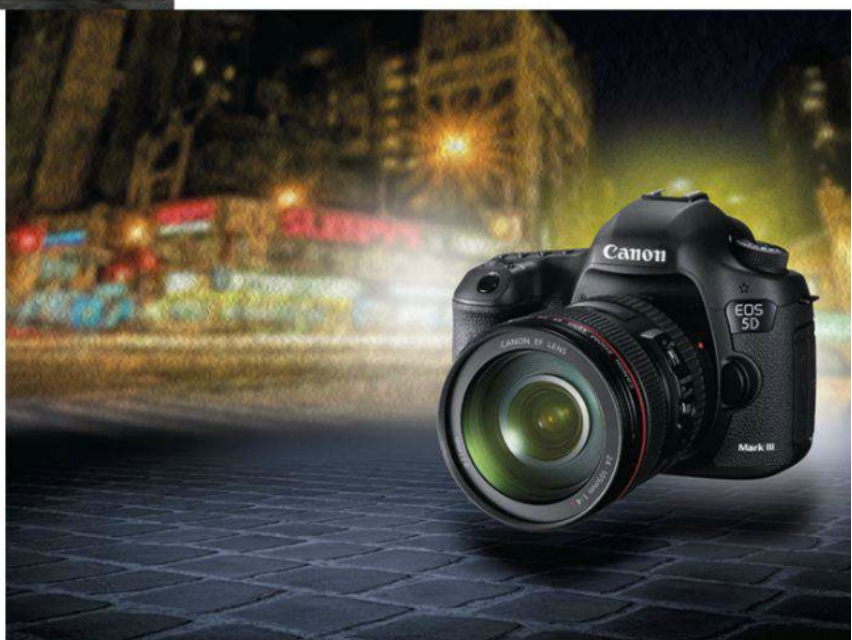
The Sony α SLT-A57 is a 16-million-pixel translucent mirror camera with remarkably impressive specification, especially for a model in this price range. The benefits of translucent mirror technology are now beginning to have an impact on entry-level cameras, allowing high-speed AF in movie mode, 12-frames-per-second shooting rates as well as Sony's powerful combination of high-quality imaging sensor and processor. The Sony α SLT-A57 is an excellent tool for the new photography enthusiastic, and is built on a platform from which both the consumer and the manufacturer can develop even more. Features such as the new automatic portrait-framing mode make this a user-friendly camera for the beginner as much as for the more experienced user. Sony's picture quality continues to be very good, and the SLT-A57 can compete easily with more expensive cameras.



European
Advanced
SLR Camera
2012-2013

Canon EOS 5D Mark III

The Canon EOS 5D Mark III is an extremely versatile still camera as well as being an easy-to-use, professional-quality DSLR movie camera. While the specification seems similar to its predecessor, the Canon EOS 5D Mark III is a substantial improvement in real-life photography as well as in performance. Its 22-million-pixel CMOS sensor yields great results under normal and low-light conditions, and the camera gets its advanced 61-point AF system from Canon's new professional models. Additionally, this new EOS 5D generation has significantly improved weather resistance and 6fps continuous shooting speeds.



European
Professional
Camera
2012-2013

Nikon D4

The best professional camera of the year is Nikon's full-frame 16-million-pixel D4, for its ability to deliver the highest image quality even in extremely difficult conditions. Tests performed by EISA magazines found the camera has an exceptional combination of high resolution, wide dynamic range, very low noise levels even at ISO 12,800, super-fast autofocus, short response time and high frame rates that can be maintained for very long sequences. The body is rugged and well protected against dust and moisture. The viewfinder delivers a sharp, comfortable and very precise view of what will be recorded. Almost perfect handling makes the D4 very easy and pleasant to use, and we especially like the new joystick control that's available whether the camera is in the horizontal or vertical position. The D4 also delivers very high video quality thanks to its uncompressed output.



European
Compact
System Camera
2012-2013

Olympus OM-D E-M5

The Olympus OM-D E-M5 is a successful remake of the exceptional OM cameras from times gone by. The camera features a compact, yet sturdy and weather-resistant body that is extremely comfortable to hold, especially when the battery grip is attached. The super-fast single-shot autofocus and the exceptional 1.4-million-dot electronic viewfinder will make you believe you're shooting with an SLR. There are more advantages, such as the flip-out OLED screen with touch functionality, advanced five-axis image stabilisation, the attractive effects filters and, of course, the excellent picture quality.



European
Advanced
Compact
System Camera
2012-2013

Samsung NX20

The Samsung NX20 has a compact and lightweight SLR-shaped body that houses a 20.3-million-pixel Samsung-built APS-C-format CMOS sensor with a maximum sensitivity of ISO 12,800. Other distinguishing features include a continuous shooting rate of 8 frames per second, and the customisable i-Function 2.0 that makes it possible to access up to nine of the camera's features via a button on the lens. A bright flip-out 3in AMOLED screen helps users to get creative with all sorts of shooting angles. The star feature is the built-in Wi-Fi that allows the photographer to email images or post them to social media sites directly from the camera. Wireless connection also makes it possible to control the camera remotely, while the camera's live-view feed is streamed to your smartphone's display.



European
Professional
Compact
System Camera
2012-2013

Fujifilm X-Pro1

It is a combination of exceptional lens quality, great build and a revolutionary new sensor design that makes the Fujifilm X-Pro1 such a successful camera. The X-Trans sensor, with its more film-like colour filter layout over the pixels, really makes the most of the resolution delivered by the camera's Fujinon optics to produce images with far more detail than most 16-million-pixel models can manage.

The hybrid viewfinder offers the photographer the best of both digital and traditional optical worlds, and the straightforward layout of controls on the body makes the X-Pro1 simple and pleasurable to use, even if the AF system is not the fastest on the market. Although it isn't the smallest compact system camera available, its size is more than compensated for by the quality of the images it produces and the enjoyment it brings to the user.





European
Compact
Camera
2012-2013

Canon PowerShot G1 X

The image quality produced by the Canon PowerShot G1 X is at a level that can compete with many DSLRs. This is quite amazing for a camera with such a compact body. Using a sensor size that is between the APS-C and micro four thirds formats helps this PowerShot to keep noise well under control even at ISO settings as high as 12,800. The powerful Digic 5 processor also plays a major role in reducing image noise and helps to process the camera's 14.3-million-pixel, 14-bit images at top speed. Serious amateurs and professionals alike will appreciate the camera's ability to save files in raw and JPEG formats. The 4x zoom, according to EISA magazine tests, offers good image quality for such a compact design, and the built-in stabiliser, that uses the same hybrid IS technology as some professional Canon lenses, is very efficient.



European
Advanced
Compact
Camera
2012-2013

Sony Cyber-shot DSC-RX100

Sony's Cyber-shot RX100 is a high-quality and solidly built compact camera designed for advanced amateur photographers. Its unusually large 1in CMOS sensor and the bright 28-100mm f/1.8-4.9 Carl Zeiss lens provide very good image quality even in low light. In addition to JPEG format, the RX100 also offers users the chance to save images in raw format, allowing extra flexibility and quality for the serious photographer. The high-resolution, 1.2-million-dot, 3in LCD has proven to be excellent in tests performed by EISA magazines.



European
Travel Camera
2012-2013

Sony Cyber-shot DSC-HX20V

What makes the Sony Cyber-shot DSC-HX20V interesting is that it is a small and portable compact camera that has a 25-500mm 20x optical zoom lens. Its 18.2-million-pixel sensor delivers large printable files, while the metering system consistently produces well-exposed images. The ISO range, the 10fps burst mode and the fine-tuning feature, that provides custom control of brightness and colour saturation, allow the user freedom under a wide range of lighting conditions and when shooting moving subjects. A variety of options through the 'artistic' menu, as well as the background defocus function and the full HD 50p video function, allow for freedom, creativity and imagination to take the lead of any project.



European
All-Weather
Camera
2012-2013

Olympus TOUGH TG-1

The Olympus TOUGH TG-1 is an outstanding outdoor camera that has been designed to be stylish as well as practical. It is guaranteed to be shockproof (to 2m), waterproof (to 12m), crushproof (to 100kg) and freezeproof (to -10°C). At the heart of the camera is a 12-million-pixel BSI CMOS 1/2.3in sensor, which, together with the TruePic VI processor and fast 25-100mm f/2-4.9 zoom lens, delivered excellent quality pictures and low levels of noise in tests conducted by EISA's photo magazines. The Olympus TOUGH TG-1 has an anti-reflective coating on its 3in OLED display, GPS, full HD 1080p video and an electronic compass so you can see where you are as well as where you've been. With the optional waterproof fisheye and telephoto converter lenses, which attach via an adapter, the TOUGH becomes not just a camera but a camera system.



European Lens
2012-2013

Tamron SP 24-70mm f/2.8 Di VC USD

With the SP 24-70mm f/2.8 Di VC USD Tamron has managed to come up with a seriously attractive lens for anyone using a full-frame SLR camera. This is a large-aperture standard zoom featuring image stabilisation, silent autofocus and sharpness that easily matches the demands of today's high-resolution cameras. Tamron's 24-70mm f/2.8 is also a sturdy and well-built lens with rubber seals protecting it in moist or dusty conditions. It truly feels like a professional lens and also performs like one where autofocus, image stabilisation and image quality are concerned. A lens to rely on, whether you are photographing for a living or simply for pleasure.



European
Macro Lens
2012-2013

Sigma APO Macro 150mm f/2.8 EX DG OS HSM

The Sigma APO Macro 150mm f/2.8 EX DG OS HSM is one of the best-performing macro lenses available on the market. The combination of a long focal length, and thereby good working distance between lens and subject, high sharpness even at full aperture and optical image stabilisation make it perfect for catching dragonflies, butterflies and other elusive insects handheld. But the lens is also excellent for photographing plants or portraits when you want to achieve a really soft and pleasant blurry background. If you also consider how solidly this lens is made, its price makes it a real bargain!



European
Compact
System Lens
2012-2013

Panasonic LUMIX G X VARIO 12-35mm f/2.8 ASPH

Panasonic's LUMIX G X VARIO 12-35mm f/2.8 ASPH POWER OIS (24-70mm for 35mm) is a very fast standard lens with conventional rotary zoom ring from Panasonic's premium X range of lenses. The metal-barrelled construction contains 14 elements in nine groups with Ultra Extra-Low Dispersion (UED) and Ultra High Refractive (UHR) glass to minimise chromatic aberrations and to retain high image quality across the image area. Panasonic's Nano Surface Coating reduces internal reflections, while the seven-bladed circular diaphragm helps to produce attractive out-of-focus highlights. Being a micro four thirds lens, it is compatible with Panasonic LUMIX G models as well as with cameras manufactured by Olympus. At 305g, this lens weighs less than half of similar full-frame lenses.



European
Photo Printer
2012-2013

Canon PIXMA PRO-1

With 12 high-capacity pigment-ink cartridges, the Canon PIXMA PRO-1 is the perfect choice for making long-lasting prints of outstanding quality. This is a printer aimed at serious amateurs as well as professional photographers. Not only is the colour rendering excellent and consistent, but also, with five dedicated monochrome inks, black & white prints are highly detailed and really stand out. In colour, skin tones appear natural and are reproduced with a high level of accuracy.

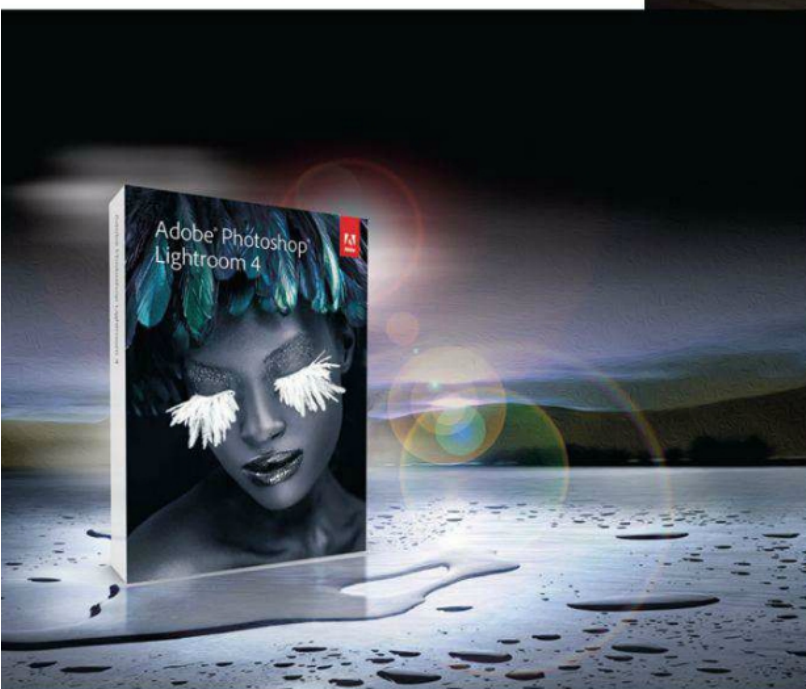
The printer supports media of up to A3+ and works quickly, taking less than three minutes to print an A3 photograph, and a second paper feed adds extra flexibility for those using extra-thick media. The PIXMA PRO-1 is full of modern technology that delivers excellent quality with relatively low running costs.



European
Photo Software
2012-2013

Adobe Photoshop Lightroom 4

Adobe Photoshop Lightroom 4 is a comprehensive set of tools to manage, develop and publish digital images. The new version can bring out details from shadows and highlights to an extent never seen before, and can apply sophisticated adjustments either globally or locally. The new Map module will organise pictures by location, based on the GPS data captured by the camera. Digital cameras are increasingly being used to capture moving images, and Lightroom 4 can manage and process those video clips as well as it does still images. Photoshop Lightroom 4 allows the photographer to share pictures via social networks and photo-sharing websites, but also to design and order professional-looking photo books.





the mayor's
**thames
festival**

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With so many great events taking place in London this year, 2012 promises to be a year to remember. One of the highlights will be the Thames Festival, which will be held over the closing weekend of the London 2012 Olympic Games on 8 & 9 September. The festival will be the Mayor's, and the city's, final celebration of an amazing 12 months for London, and it's going to be an incredible event that you can't afford to miss. There will be a feast of photographic opportunities as the Thames is brought to life, from a river pageant and jiving in Jubilee Gardens, to a carnival and a spectacular fireworks show. This year there will also be an amazing tree of light – and the entertainment is all FREE!

If you plan to visit the festival, don't forget to take your camera because there is a superb photography competition open to those who take pictures of the event. Up for grabs is the first prize of a Nikon D5100 camera with 18-55mm f/3.5-5.6 and 50mm f/1.8G lenses, plus an SB-700 Speedlight, worth a total of £1,275.97 (RRP), as well as a one-night break for two people at the Guoman Tower Hotel, Tower Bridge. There are also three runner-up prizes of a Nikon Coolpix S9300 worth £299.99 (RRP) each.

To help you achieve those winning shots, *Amateur Photographer* and *What Digital Camera*, in association with Nikon, will be hosting FREE photography masterclasses with professional photographers Jeremy Walker (Nikon expert – landscapes) and Oz Kharawala (Nikon expert – weddings and portraiture), as well as *Amateur Photographer* Editor Damien Demolder and *What Digital Camera* Editor Nigel Atherton. You will also be able to see last year's winning festival shots printed on acrylic by PhotoBox.co.uk outside the Masterclasses Marquee.

You will find us in the Photography Masterclasses Marquee near the Millennium Bridge on London's South Bank. Masterclasses will run from noon-5pm on both days. Don't forget that we've great Nikon prizes to be won – and the first 1,000 people who visit the marquee will also receive a free magazine!

For more information about the event and the competition, visit www.amateurphotographer.co.uk/Thames



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10-20/4.5-5.6 EX DC HSM
10-20/3.5 EX DC HSM
105/2.8 EX Macro DG HSM OS
120-400/4.5-5.6 APO OS
12-24/4.5-5.6 II DG HSM
120-300/2.8 EX DG OS HSM
150-500/5.6-6.3 APO DG OS
17-50/2.8 EX DC OS HSM
17-70/2.8-4.5 DC OS
18-50/2.8 EX DC Macro
18-125/3.5-5.6 DC OS
18-250/3.5-6.3 DC HSM OS
18-50/2.8 EX DG Macro
30/1.4 EX DC
4.5/2.8 EX HSM Circular Fisheye
50-150/2.8 EX DC HSM
50-500/4.5-6.3 DG HSM OS
50/1.4 EX DG HSM
50/2.8 EX Macro DG
50-200/4.5-6.3 DC OS HSM
70-200/2.8 EX APO DG
70-200/2.8 EX DG OS HSM
70-300/4.5-6.3 APO DG Macro
70-300/4.5-6.3 Macro Super DG
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NEW 18-300/3.5-5.6 VR AF-S DX
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NEW 24-85/3.5-5.6G AF-S VR
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35/1.4G AF-S
35/1.8G AF-S
40/2.8G Micro AF-S DX
50/1.4G AF-S
50/1.8 D
50/1.8G AF-S
55-300/4.5-6.3G AF-S DX VR
55-300/4.5-6.3G ED VR AF-S DX
60/2.8 AF-S Micro
70-200/2.8G ED VR AF-S
70-300/4.5-6.3G AF-S VR
85/1.4G AF-S
85/1.8G AF-S
85/3.5G ED VR AF-S DX Micro
SB 700 Flash
SB 910 Flash

£659
£639
£849
£1319
£859
£669
£1099
£1199
£629
£1119
£1549
£1229
£499
£859
£729
£1399
£165
£229
£309
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£429
£235
£339



From £349



From £599



From £559



IN STOCK



From £429



£229



£289



£519



IN STOCK



£1199



£1199

THE SOCIETIES' MINI CONVENTIONS



Venues and Dates

28 September 2012 - Bristol
16 October 2012 - Leicestershire
13 February 2013 - County Antrim
20 March 2013 - Oxfordshire
18 April 2013 - Greater Manchester
9 May 2013 - South Glamorgan
13 June 2013 - Edinburgh
5 September 2013 - West Yorkshire
17 September 2013 - Norfolk
10 October 2013 - West Midlands
22 October 2013 - Devon
6 November 2013 - Hampshire
28 November 2013 - Kent

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GFSmith print presentation

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HIRE a camera.com

Lastolite Professional

LOXLEYCOLOUR Professional imaging solutions

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Digital Photography

NIKON 505 50 MM F1.8 ONLY SHOTS VERY LITTLE USE	..MINT BOXED AS NEW	\$1,199.00
NIKON EOS 105 NIKI ONLY 8473 ACTIVATIONS + ACC.	..MINT BOXED AS NEW	\$1,065.00
NIKON 10 NIKI BODY COMPLETE WITH 2 BATTERIES	..EUC++	\$549.00
CANON EOS 500 BODY WITH ALL ACCESSORIES	..MINT BOXED AS NEW	\$649.00
CANON EOS 500 BODY WITH ALL ACCESSORIES	..EUC++	\$605.00
CANON EOS 500 BODY COMPLETE WITH ALL ACCESS.	..MINT BOXED AS NEW	\$645.00
CANON EOS 500 BODY COMPLETE WITH ALL ACCESS.	..MINT	\$595.00
CANON EOS 500 1/2 BODY WITH ALL ACCESS.	..MINT	\$629.00
CANON EOS 500 1/5 1meg BODY WITH ALL ACCESS	..MINT	\$699.00
CANON EOS 10000 - 10-55mm CAN LENS COMPLETE	..MINT	\$179.00
CANON POWERSHOOT 610 COMPLETE WITH ALL ACCESS.	..MINT	\$939.00
CANON 270 EX SPEEDLIGHT	..MINT	\$115.00
CANON 3800 300 EX SPEEDLIGHT	..MINT	CASED \$79.00
CANON 420 EX SPEEDLIGHT	..MINT	CASED \$99.00
CANON 430 EX SPEEDLIGHT	..MINT	CASED \$138.00
CANON 430 EX SPEEDLIGHT	..MINT	CASED \$115.00
CANON 550 EX SPEEDLIGHT	..MINT	CASED \$189.00
CANON 50-1.8 347 GPR FOR EOS 3000	..MINT	BOXED \$45.00
CANON 90-125M 347 GPR FOR EOS 2003/3000/4500	..MINT	BOXED \$75.00
CANON 90-1.8 347 GPR FOR EOS 3500/4000	..MINT	BOXED \$55.00
CANON 50-1.8 347 GPR FOR EOS 50 NIKI	..MINT	BOXED \$108.00
NIKON D3.3 BODY COMPLETE WITH ALL ACCESSORIES.	..MINT	BOXED \$2,799.00
NIKON D325 BODY COMPLETE WITH ALL ACCESSORIES.	..MINT	BOXED \$775.00
NIKON D3000 3 BODY KIT COMPLETE WITH ALL ACCESS.	..MINT	BOXED \$945.00
NIKON D3000 5 BODY KIT COMPLETE WITH ALL ACCESS.	..MINT	BOXED \$945.00
NIKON D3000 BODY KIT COMPLETE + ALL ACCESSORIES.	..EUC+	BOXED \$945.00
NIKON D3000 5 BODY KIT COMPLETE WITH ALL ACCESS.	..MINT	BOXED \$945.00
NIKON D100 BODY KIT COMPLETE WITH ALL ACCESS.	..MINT	\$175.00
NIKON D100 BODY KIT COMPLETE WITH ALL ACCESS.	..MINT	\$175.00
NIKON D90 BODY WITH NIK 10-105 VR LENS + 2 NIK ACS.	..MINT	\$525.00
NIKON D90 BODY COMPLETE WITH ALL ACCESS.	..MINT	\$675.00
NIKON D70S BODY COMPLETE WITH ALL ACCESSORIES.	..MINT	\$945.00
NIKON D70 10-105 VR LENS + 2 NIK ACS + REMOTE AND BATT	..MINT	\$1,095.00
NIKON M10-111 GPR FOR NIKON D7000	..MINT	\$195.00
NIKON M10-111 GPR FOR D3000/3005/7000	..MINT	BOXED AS NEW \$159.00
NIKON M10-111 GPR FOR D3000/3005/7000	..MINT	BOXED \$169.00
NIKON SB800 SPEEDLIGHT COMPLETE	..MINT	BOXED \$269.00
NIKON SB800 SPEEDLIGHT	..MINT	BOXED \$219.00
NIKON SB800 SPEEDLIGHT KIT WITH MANUAL	..MINT	BOXED \$125.00
NIKON SB-10 SPEEDLIGHT FLASHGUN.	..MINT	BOXED AS NEW \$95.00
NIKON 10-18MM REMOTE	..EUC	\$55.00
OLIMPUS E5 - 14-42 & 15-50mm LENSES COMPLETE	..MINT	\$299.00
RICOH GR110 35MM KIT COMPLETE WITH ALL ACCESSORIES	..MINT	BOXED \$225.00
OLIMPUS 10-30mm 1/45.6 DC EX HSM FOR OLIMPUS 43rds	..MINT	HOOD \$99.00
OLIMPUS 18 - 180mm 3.5/5.6 ZOOM DIGITAL ED 43rds	..MINT	BOXED AS NEW \$235.00
OLIMPUS 70 - 300 4/5.6 3.5/5.6 ZOOM DIGITAL ED 43rds	..MINT	HOOD \$245.00
OLIMPUS 18-45mm 3.5/5.6 ZOOM GPR FOR E220 BODY	..MINT	\$59.00
OLIMPUS 14 - 40mm 1/3.5/5.6 ZOOM DIGITAL 43rds LENS	..MINT	HOOD \$99.00
OLIMPUS 14 - 40mm 1/3.5/5.6 ZOOM LENS	..MINT	HOOD \$99.00
PRASINON G1 - 55mm 1/5.6/5.6 A WEATHER RESISTANT	..MINT	BOXED \$99.00
PRASINON G1 BODY COMPLETE WITH 45-145 KIT	..MINT	BOXED \$275.00
PRASINON G1 BODY COMPLETE WITH ACCESSORIES	..MINT	BOXED \$165.00
PRASINON G1 BODY COMPLETE WITH ALL ACCESSORIES	..MINT	BOXED \$245.00
PRASINON G1 BODY COMPLETE WITH ALL ACCESSORIES	..MINT	\$225.00
PRASINON 14 - 42mm 1/5.6/5.6 LUMIX MICRO43rds	..MINT	CASED \$95.00
SONY 14 - 20MP WITH SONY 10-15 LENS / LOW USE	..MINT	BOXED AS NEW \$289.00
SONY 14 - 20MP WITH SONY 11-18 LENS / LOW USE	..MINT	BOXED AS NEW \$289.00
SONY 14 - 20MP WITH SONY 18-250 LENS / CLASS FOR SONY	..MINT	BOXED \$175.00
SONY 2.0 x 40 DPT T/COVERKIT FOR SONY ALPHA	..MINT	BOXED \$145.00
SONY ALPHA ALI-55MM FLASH GUN.	..MINT	CASED \$145.00

Canon Autofocus. Digital Lenses. Canon FD

CANON EOS IV 35mm WITH MAMMAL AND STRAP	MINT-SOILED \$679.00
CANON EOS 1NBS BODY	MINT \$265.00
CANON EOS 1NBS	MINT-SOILED \$250.00
CANON EOS 5 BODY	EXC+++ \$590.00
CANON FI 35 BODY INSTRUCTIONS AS NEW	MINT BOXED \$999.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT BOXED \$745.00
CANON 70 - 200mm f4 USM "L" + HOOD AND CASE	MINT BOXED \$425.00
CANON 70 - 200mm f4 USM "L" IMAGE STABIL. CR	MINT BOXED \$796.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER	MINT \$765.00
CANON 70 - 300mm f4.5 USM IMAGE STAB DO LENS.	MINT BOXED \$999.00
CANON 100 - 400mm f5.6 USM "L" IMAGE STABILIZER	MINT BOXED \$1295.00
CANON 100 - 400mm f5.6 USM "L" IMAGE STABILIZER	MINT BOXED \$995.00
CANON TS-2 24-105 F5.6 TILT AND SHFT + CASE	MINT BOXED \$985.00
CANON 200mm f2.8 USM "L" MK II	MINT BOXED \$499.00
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT BOXED \$985.00
CANON 300mm f2.8 USM "L" IMAGE STABILIZER + CASE	MINT BOXED \$3,675.00
CANON 100mm f2.8 MACRO USM	MINT BOXED \$395.00
CANON 10 - 22mm EPS f3.5-5.6 USM + HOOD.	MINT AS NEW \$525.00
CANON 50 - 150mm f2.8 USM "L" IMAGE STABILIZER	MINT BOXED \$1,295.00
CANON 50 - 155mm f2.8 MK II	MINT \$559.00
CANON 50 - 55mm f3.5-5.6 EPS IMAGE STABILIZER	MINT \$995.00
CANON 18 - 135mm f3.5-5.6 EPS IMAGE STABILIZER	MINT-HOOD \$275.00
CANON 28 - 105mm f3.5-5.6 USM	MINT BOXED \$145.00
CANON 28 - 200mm f3.5-5.6 USM + HOOD	MINT BOXED \$190.00
CANON 35 - 80mm f4.5 f6 F MKII	MINT \$390.00
CANON 55 - 200mm f4.5 USM M40	MINT BOXED \$590.00
CANON 70 - 300mm f4.5 USM IMAGE STABILIZER	MINT BOXED \$925.00
CANON 70 - 300mm f4.5 USM IMAGE STABILIZER	MINT BOXED \$795.00
CANON 70 - 300mm f5.5-5.6 USM MK I WITH HOOD	MINT \$119.00
CANON 75 - 300mm f5.5-5.6 MK II	MINT BOXED \$115.00
CANON 75 - 300mm f5.5-5.6 USM MK II (LATEST)	MINT BOXED AS NEW \$165.00
CANON 80 - 200mm f5.5-5.6 F MK II	MINT BOXED \$590.00
CANON 80 - 200mm f5.5-5.6 USM "L"	MINT \$75.00
CANON FI 1.6 - EXTENDER MK II	MINT BOXED \$295.00
CANON FI 2.0x EXTENDER MK II	MINT BOXED \$295.00
CANON FI 2.0x EXTENDER	MINT \$190.00
KENCO EF50S 50mm F2.8 DOB 1.6 & TELECONVERTER	MINT BOXED \$135.00
CANON 540 EZ FLASH + INST	MINT BOXED \$590.00
CANON 540 EZ FLASH + INST	MINT CASED \$75.00
CANON 420 EZ FLASH	MINT CASED \$49.00
CANON DC - 35 FLASH OFF CAMERA SHOE CORD	MINT BOXED \$45.00
CANON ANGLE BINDER B	MINT BOXED \$75.00
CANON RS B303 REMOTE RELEASE	MINT BOXED \$135.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT \$125.00
SONY 28mm f2.8 DOB ASPOC HP 4.5EFT	MINT BOXED \$779.00
SONY 28mm f2.8 DOB ASPOC HP (LATEST)	MINT - CASED \$225.00
SIGMA 20mm f1.8 EX ASPHERIC	MINT - \$400 \$299.00

Contax 'G' Compacts & SLR & Ricoh

SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT BOXED	E299.00
SIGMA 70 - 200mm f2.8 EX HSM APO	MINT CASED	E299.00
SIGMA 70 - 200mm f2.8 EX D HSM APO	MINT CASED	E325.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT CASED	E525.00
SIGMA 120 - 300mm f2.8 EX DG APO HSM (SUPER LENS)	MINT CASED	E1,375.00
TAMRON 18 - 270mm f3.5-6.3 Di II VC PZD (LATEST)	MINT BOXED	E999.00
TAMRON 28 - 300 f3.5-6.3 XR Di (LATEST MODEL)	MINT BOXED	E1199.00
TOXINA 10 - 17mm f3.5/4.5 AT-X Di (LATEST MODE)	MINT	E345.00
CANON 24mm f2.8 FD COMPLETE WITH HOOD	MINT-BOXED	E999.00
CANON 28mm f2.8 FD WITH CAPS	MINT	E39.00

CONTACT G2 BODY WITH INSTRUCTIONS + STRAP	MINT-BODED	\$429.00
CONTACT G1 BODY	MINT	\$175.00
CONTACT 28mm 12x12 BOGON WITH CONTACT HOOD + FILTER	MINT BODED	\$435.00
CONTACT 90mm 12x12 "SUNAR" G1	MINT BODED	\$198.00
CONTACT LTA 280 FLASH FOR G1 G2	MINT CASED	\$98.00
CONTACT TA TITANIUM COMPACT + LEATHER CASE	MINT CASED	\$398.00
CONTACT RTS 1 BODY	2222	\$198.00
CONTACT ARIA BODY SUPERSTRAP INSTRUCTIONS	2222	\$198.00
CONTACT ST 300 BODY	EXC	\$285.00
CONTACT ARIA BODY STRAP INSTRUCTIONS	EXC-BODED	\$198.00
CONTACT F1 VASCHICA 28mm 12x12 SUPERB CONDITION	MINT	\$55.00
CONTACT 55mm 12x12 DESTAGON + HOOD MM	MINT	\$925.00
CONTACT 55mm 11x17 PLANAR ALE	MINT	\$138.00
CONTACT 60mm 12x12 PLANAR MACRO + HOOD	MINT	\$425.00
CONTACT 85mm 11x14 PLANAR MM	MINT	\$465.00
CONTACT 300mm 14x TELE TESSAR MM	MINT	\$475.00
CONTACT LTA 280 FLASH	MINT	\$95.00
CONTACT MUTAR III 1.4x TELECONVERTER	NEW	\$225.00

Leica 'M', 'R' & Screw & Binoculars

LEGA M6 TL CHIRK (VERY LITTLE USED) MINT BOXED \$1,255.00
LEGA M6 TL BLACK (EXCELLENT CONDITION 1 TINY MARK) EDC+++BOXED \$995.00
LEGA M6 BODY WITH ALL ACCESSORIES MINT EDC+++MINT \$1,255.00
LEGA M6 BODY SER# 155745X CIRCA 1982 (SUPER) EDC+++ \$1,090.00
LEGA M6b BODY SER# 102659X CIRCA 1970 MINT- \$575.00
LEGA M6b BODY SER# 10111003C CIRCA 1975-76 EDC+++ \$575.00
LEGA M3 SINGLE WIND SER# 981220X CIRCA 1960 EDC=CASED \$575.00
LEGA M3 SINGLE WIND SER# 981103X CIRCA 1960 EDC=CASED \$595.00
LEGA C 4000 (JUST BEEN SERVICED) MINT- \$465.00
LEGA C 4000 SER# 10111003C CIRCA 1960 MINT-CASED \$465.00
LEGA II BLACK SER# 110083 (CIRCA 1950) 250 CC SUMMAR EDC+++ \$575.00
LEGA II BODY SER# 1016103 (454 NEEDS SERVICE) EDC+++ \$1,780.00
LEGA II 900V SER# 8 CASE CIRCA 1957 EDC+++ \$1,780.00
LEGA 28mm 12.8 SUMMAR ASPHERIC BLACK 6 BIT MINT BOXED \$2,285.00
LEGA 28mm 12.8 ELAMIRIT M BLACK (11009) MINT BOXED \$995.00
LEGA 35mm 12.8 SUMMAR ASPHERIC + HOOD CASE MINT BOXED \$1,285.00
LEGA 50mm 12.8 ELAMIRIT M COLLAPSIBLE LATEST MINT BOXED AS NEW \$675.00
LEGA 90mm 12.8 ELAMIRIT M BLACK LATEST BIN MINT BOXED \$1,075.00
LEGA 90mm 12.8 SUMMAR ASPHERIC MINT BOXED \$1,455.00
LEGA 135mm 12.8 ELAMIRIT M HOOD CASE EDC=CASED \$950.00
LEGA 135mm 12.8 ELAMIRIT M FIRM MINT \$345.00
LEGA 90mm M ELAMIR CHROM SER# MINT N KEEPER \$159.00
LEGA 5cm H4 HEAD + 16647 FOOT SERVO FOR V50 MINT \$199.00
LEGA 135mm 14.5 H4 HEAD + HOOD SERVO EDC=CASED \$199.00
LEGA S20 SP4 FLAME MINT BOXED \$980.00
LEGA S20 SP4 FLAME MINT \$700.00
LEGA EDC LEATHER CASE (14509) FOR M6/M6M1TL MINT BOXED \$995.00
LEGA R6 BODY BLACK EDC+++ \$399.00
LEGA S5 BODY BLACK EDC=CASED \$399.00
LEGA LEXCEL SL BODY CHROME MINT BOXED \$299.00
LEGA 21mm M SERVO ANGLEWORM R MINT BOXED \$499.00
LEGA 35mm 12.8 ELAMIRIT R 3 CAM MINT BOXED \$345.00
LEGA 50mm 12.8 SUMMAR R 3 CAM + LEZT 55MM VLU MINT + FLITER \$325.00
LEGA 60mm 12.5 MACRO ELAMIRIT R RDM (UNTESTED) MINT BOXED AS NEW \$645.00
LEGA 80mm 11.4 SUMMAR R 3 CAM + FLITER MINT \$1,175.00
LEGA 100mm 12.5 MACRO ELAMIRIT R 3 CAM MINT BOXED \$995.00
LEGA 100mm 14.5 ELAMIRIT R 3 CAM EDC=CASED \$945.00
LEGA 135mm 14.5 ELAMIRIT R 3 CAM + HOOD AS NEW MINT BOXED AS NEW \$445.00
LEGA 70 - 210mm H4 WARD ELAMIR RDM MINT BOXED \$1,175.00
ANGELWORM 70 - 200mm 15.5 FOR LECA FLITE MINT BOXED \$775.00
LEGA R6 REMOTE CONTROL UNIT MINT BOXED AS NEW \$165.00
LEGA MOTORDRIVER AND TRAPPOON FOR R6 etc MINT BOXED \$145.00
LEGA ANGLE FINDER R 134309 MINT BOXED \$990.00
LEGA IPO TELESCO 45 ANGLE + 25.50 ASPH EPC + CASE MINT BOXED AS NEW \$1,695.00
CROWN 10 X 35 RANGE SELECTING BINOCULARS MINT-CASED \$219.00
CROWN 10 X 35 RANGE SELECTING BINOCULARS + CASE MINT-CASED \$219.00
CROWN 10 X 35 RANGE SELECTING BINOCULARS + CASE MINT-CASED \$219.00
CROWN 10 X 35 RANGE SELECTING BINOCULARS + CASE MINT-CASED \$219.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE)	MINT BOXED \$499.00
VOIGTLANDER 35mm 11.7 ULTRON ASPHERIC	MINT \$365.00
VOIGTLANDER 75mm 11.7 HELIOS CLASS VMC M MOUNT MINT BOXED AS NEW \$475.00	
VOIGTLANDER 90mm 13.5 APO LANTHAN (BLK)	MINT \$235.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED \$45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT \$115.00
VOIGTLANDER ANGLE FINDER + 151 25mm ASPHERIC	MINT BOXED AS NEW \$245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.3x1.5 MAGN. etc.	MINT \$399.00

Medium & Large Format

BRONICA ETIS COMPLETE WITH 75mm f4 + 120 BACK.....	MINT- £195.00
BRONICA RF 45mm f4 ZENIKANON FOR 645 RF + FINDER.....	MINT CASED £380.00
BRONICA 150mm f3.5 ZENIKANON + FINDER.....	MINT CASED £380.00
BRONICA 150mm f3.5 ZENIKANON + M.C.....	MINT BOXED £380.00
BRONICA 150mm f4 PE.....	MINT £129.00
BRONICA 150mm f4 E.....	MINT £125.00
BRONICA ETIS 120 BACK.....	MINT- £99.00
BRONICA PLAIN PRISM FOR ETIS/ETIS.....	MINT CASED £93.00
BRONICA AE PRISM FINDER.....	MINT- £39.00
BRONICA 50mm f3.5 ZENIKANON S.....	EXC+++ £195.00
BRONICA 100mm f4 MACRO ZENIKANON PE.....	MINT £245.00
BRONICA 150mm f4 MACRO ZENIKANON PE.....	MINT £315.00
BRONICA 50A COMPLETE WITH 50mm f2.8 S.W.F. BACK.....	MINT- £335.00
BRONICA 50A + 30mm f2.8 S.W.F. SYSTEM FOR BRONICA, GRIP.....	MINT- £335.00

BRONCA SQAM + PRISM FINDER, GRIP, 120 BAC

SHOVICA S24 120 MAGNACE BACK	MINT -€1400
SHOVICA S24M1 POLAROID MAGNACE BACK	MINT BOXED PRISM -€1100
SHOVICA S24/S24SM WETTERED AE PRISM	MINT -€1150
CONTIN MF8-2 POLAROID BACK FOR CONTIN 645	NEW PRISM -€900
OLIVIA G45S 13.5 20MM LENS	MINT BOXED 135T -€850
FLU 6M 1/41 1/41 1/41 90MM 13.5 LENS	MINT BOXED 135T -€850
MAMMA 150mm 14.5 90MM FOR MAMMA 77/1	MINT -€3750
MAMMA 65mm 14 SEKOR 2 LENS FOR RZ + HOOD	MINT -€1500
MAMMA 65mm 14 H LENS FOR RZ	MINT -€1350
MAMMA 190mm 14.5 SEKOR 2 W FOR RZ	MINT -€1350
MAMMA 250mm 14.5 LENS FOR RZ	MINT -€1500
MAMMA 150mm 13.5 AF FOR 645 AF	MINT -€2900
MAMMA 210mm 8 SEKOR C FOR 645	MINT CASED 1180 -€1180
MAMMA 67 PRO S COMB WITH 80mm 13.5 + 120 BACK	EXCH+ -€2500
MAMMA 100mm 14.5 SEKOR 13.5 + 120 BACK	MINT -€1100
MAMMA 82 67 PRO BACK	MINT -€980
MAMMA 67 67 PRO I BACK	MINT -€750
MAMMA 67 67 POLAROID BACK	MINT -€750
MAMMA 220 BACK FOR RB 67	MINT BOXED 950S -€950
PENTAX 55mm 13.5 TAKUMI SMC FOR 67	MINT -€2600
PENTAX 55mm 12.5 FOR CONTIN 645	MINT BOXED 1900 -€1900
PENTAX 200mm 14 FOR PENTAX 67 + FILTER AND HOOD	MINT -€2250
PENTAX 150mm 13.5 FOR PENTAX 67	MINT BOXED 1900 -€1900
HOLLERDS 608 PROFESSIONAL + 80mm LENS + FILTER	MINT -€6750
HOLLERDS 608 PROFESSIONAL FOR 608B + HOOD	MINT -€6750
ASPHACHT 124 COMPLETE WITH EHC CASE + 80K	MINT BOXED 1250S -€1250
ASPHACHT 124S COMPLETE WITH EHC CASE + 80K	MINT BOXED 1250S -€1250

Hasselblad

HASSELBLAD 503 CW GOLD, SUPERF ONLY 500	MINT BOXED UNUSED	\$1,895.00
HASSELBLAD 503CW 100MM F/8 SOFN CF + A12 BLACK	MINT - 9900	\$990.00
HASSELBLAD 503 CW BODY + WLF	MINT - 9400	\$940.00
HASSELBLAD 500CM BODY WITH 80mm 12.8 T* + HOOD	MINT - 9600	\$960.00
HASSELBLAD 500CM 100 F/8 FOR 3PAN	MINT - KEEPER 3CS	\$990.00
HASSELBLAD 503 CW WITH 30mm CF + BACK + WLF	EXC++ \$1,295.00	\$1,295.00
HASSELBLAD 500CM 100 F/8 CF + A12 BLACK BACK	EXC++	\$990.00
HASSELBLAD 40mm F/4	EXC++	\$290.00
HASSELBLAD 50mm F/8 BODY + HOOD	MINT BOXED 9900	\$990.00
HASSELBLAD 50mm H CF DIAGONAL + HOOD	MINT	\$575.00
HASSELBLAD 150mm H CF SONNAR	EXC++	\$375.00
HASSELBLAD 150mm H SONNAR CF	EXC++	\$390.00
HASSELBLAD A12	EXC++	\$990.00
HASSELBLAD CW WINDER - REMOTE	MINT 2290	\$2290.00
HASSELBLAD PLAIN PRISM	EXC 1750	\$1750.00
HASSELBLAD PM PRISM	MINT 1190	\$1190.00
HASSELBLAD 500CM WLF 16 F	MINT \$125.00	\$125.00
HASSELBLAD EXTENSION TRIP 16 F	MINT 450	\$450.00

Nikon Auto-Focus, Digital Lenses & Accessories

[illegible]

NIKON 80 - 400mm f4.5/5.6 AF "D" VIBRATIC

NK30 N 400E 14.5 AS 5.65 AF "V" VAPORATION REDUCION	MINT BOZED	6165
NK10 TC 202 14.5 AF 5.65 TELECOMETER	MINT	6225
NK30 M 1.3 REMOTE CONTROL SET	MINT CASED	6165
NK10 DW-3070 FOR NK0N FS FRAME ITEM		
SIGMA 1 & 6 CIGARETTES	MINT	6125
NK10 NK0N 4200 14.5 AF FOR NK0N FASH	MINT	6165
NS 519 CIGARET FLASH UNIT RUSH FLASH + AS14		
SIGMA 10M 2.8 EX D2 MACRO	MINT BOZED	6195
SIGMA 150mm 1:2.8 MACRO D2 MACRO LENS	MINT BOZED AS NEW	6495
SIGMA 180mm f5.6 MACRO AF AP	MINT BOZED	6175
SIGMA 15 - 30mm f3.5/4.5 D2 ASPHERICAL	EXC++	6225
SIGMA 15 - 30mm f3.5/4.5 D2 ASPHERICAL	MINT-BOZED	6295
SIGMA 18 - 135mm f2.8 MACRO D2 HSM + H000	MINT BOZED	6175
SIGMA 24 - 70mm f3.5/5.6 ASPHERICAL AF "D"	EXC++-BOZED 64	64
SIGMA 28 - 135mm f3.5/5.6 "D" ASPHERICAL	MINT + H000	6395
SIGMA 200mm f5.6 ASPHERICAL	MINT	6395
SIGMA 55 - 200mm f4.5 D2 HSM	MINT BOZED	6395
TAMRON 55 - 200mm f4.5 D2 MACRO D1	MINT BOZED	6395
TOKINA 35mm f2.8 47D-PRO DX MACRO 1:1 (2.625)	MINT BOZED	6295
TOKINA 28 - 70mm f2.8 47D-PRO I.A.F.	MINT BOZED	6295

Nikon Manual

Nikon F3 BODY	EXC--CASD \$196
Nikon DM4 BODY BLACK	MINT-BOED \$275
Nikon FM2 BODY BLACK	EXC+++ BODE
Nikon F3 S PHOTOMIC BODY BLACK	MINT--CHBR
Nikon FE CHROME BODY	EXC--CHBR
Nikon FE BLACK BODY	EXC--CHBR
Nikon 15mm 13.5 AS ULTRA WIDE ANGLE WITH FILTERS	EXC--BOOKD \$165
Nikon 28mm 1:2.8 AS FISHEYE COMPLETE WITH FILTERS	MINT \$475
Nikon 135mm H4.4 + 56mm FILTER + HOOD (VERY RARE)	MINT AS NEW \$675
Nikon 28mm 12.5 AS SUPERB REALLY SHARP LENS	MINT \$195
Nikon 35mm 12.8 AS	MINT \$195
Nikon 45mm 1:2.8 PC MANUAL LATEST WITH BLACK KNOBS	MINT \$485
Nikon 50mm 1:2.8 NIKKOR	MINT-- \$225
Nikon 50mm F1.2 AS (SUPER FAST LENS)	MINT--CHBR
Nikon 50mm F1.4 II	MINT BOIKD \$175
Nikon 50mm F1.8 AS	MINT \$75
Nikon 55mm 1:2.8 MICRO NIKKOR AS	MINT--BOIKD \$175
Nikon 55mm 0.5 NIKKOR PC MICRO	MINT \$85
Nikon 55mm 1:2 II	MINT \$75
Nikon 55mm 1:2.8 AS REALLY SUPERB SHARP LENS	MINT \$225
Nikon 55mm 1:8 AS	EXC++ \$285
Nikon 135mm 1:2.8 AS	MINT-- \$225
Nikon 100mm 1:2.8 NIKKOR P	MINT-CASD \$275
Nikon 300mm 14.5 NIKKOR H (SUPERB CONDITION)	MINT \$265
Nikon 28 - 50mm 1:3.5 AS + HOOD	MINT-- \$195
Nikon 35 - 70mm 1:2.8 AF COMPLETE WITH HOYA FILTER	EXC++ \$245
Nikon 35 - 105mm 1:3.5 AS 4.5 AS	EXC++ \$345
Nikon 43 - 86mm 1:2.5 AS ZOOM	MINT \$95
Nikon MF-1 250 BACK FOR F2 WITH 2 CASS AND WINDER	MINT-BOIKD \$285
Nikon MF-2 250 CHROMOLUX BACK FOR F45TME	MINT-- \$295
Nikon MF-2 250 BACK FOR F45TME	MINT-- \$195
Nikon MK2 MOTOR DRIVE FOR F3M30MF2/F45MF2	EXC+++ \$675
Nikon PK13 AUTO EXTENSION RING	MINT BOIKD \$55
Nikon PN11 AUTO EXTENSION RING	MINT \$95
Nikon TC 16A TELECONVERSION RING	MINT \$75
Nikon TC 200 CONVERTER	MINT \$65
Nikon TC 201 CONVERTER	MINT \$95
Nikon TC 301 CONVERTER	MINT-- \$145
Nikon SB 16 FLASH FOR F3/F3MD/F3AF/F2	MINT-CASD \$155
Nikon SB 16 FLASH FOR F3	EXC--CASD \$75
Nikon DM4 by HIGH MAGNIFICATION PRINTER FOR F3	MINT BOIKD \$155
TAMRON 90mm F2.8 MACRO NIKKOR MINUT	MINT \$115

Olympus Manual

OLYMPUS OM2 SPOT BLACK	EXC-596
OLYMPUS OM2 BODY CHROME	MINT-BODIED 5140
OLYMPUS 25mm f/3.5 ZUKO	MINT-145
OLYMPUS 25mm f/1.8 ZUKO	MINT-538
OLYMPUS 35mm f/3.5 MACRO	MINT-CASED 5190
OLYMPUS 35mm f/1.8 MACRO	MINT-5190
OLYMPUS 40mm f/4 ZUKO	MINT-CASED 5190
OLYMPUS 45-75mm f/3.5/4.5 ZUKO	MINT-566
OLYMPUS 75-150mm f/6.4 ZUKO	MINT-579
OLYMPUS 100-200mm f/5.6 S ZUKO AUTO ZOOM	MINT-BODIED 575
OLYMPUS CONVERTER A	MINT-556
OLYMPUS 135mm FLASH	MINT-CASED 5235
OLYMPUS T32 FLASH	EXC-4
OLYMPUS F280 FLASH	MINT-CASED 566
OLYMPUS EXTENSION TUBES 7mm, 14mm, 25mm	
OLYMPUS VARIOGRAPH/FINDER	MINT-579

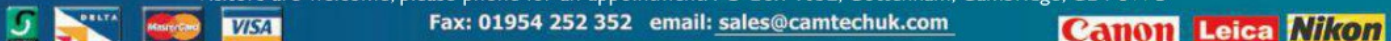
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1080p movie mode



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Nikon 10-100mm f4.5-5.6 PD-Zoom VR £539
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Black or Red

24.2 megapixels
4.0 fps
1080p movie mode



NEW! D3200 From **£489**

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D3200 + 18-55mm VR + 55-300mm From **£809.05**

Nikon D5100

16.2 megapixels
4.0 fps
1080p movie mode



D5100 From **£429**

D5100 Body RRP £549.99 **£429**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£499**
D5100 + 18-55mm VR + 55-200mm **£697.10**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ "Ideal for holidays", "versatile"
Lionheart - Surrey

Nikon D300s

12.3 megapixels
7.0 fps
720p movie mode



D300s From **£1129**

D300s Body RRP £1499.99 **£1129**
D300s RECOMMENDED ACCESSORIES:
Nikon EN-EL3e Lithium Ion Battery £54.95
Nikon MB-D10 Battery Grip £269

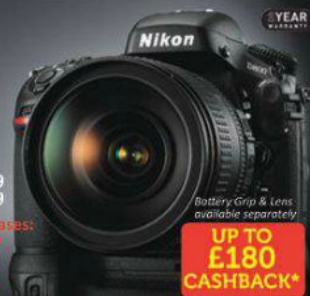
CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ "The perfect combo for a Prosumer"
Robin - Bristol

Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

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NEW! D800E Body £2899

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AF-S 24-120mm f4.0 G ED VR £75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR £60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro £50 Cashback*
AF-S 50mm f1.4 G £35 Cashback*



NEW! D800 Body From **£2499**

Nikon D3x

24.5 megapixels
7.0 fps
full frame CMOS sensor



D3x From **£5034**

D3x Body £5034

CUSTOMER REVIEW: D3x Body
★★★★★ "As good as it gets"
Peterhag - Kent

Nikon Capture NX2 £132.95
Nikon Capture NX2 Upgrade (Capture NX required) £84.99

Nikon D4

16.2 megapixels
11.0 fps
full frame CMOS sensor



NEW! D4 From **£4999**

D4 Body £4999

NIKON FX CASHBACK with D4 purchases:**
AF-S 14-24mm f2.8 G ED £100 Cashback*
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AF-S 24-120mm f4.0 G ED VR £75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR £60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro £50 Cashback*
AF-S 50mm f1.4 G £35 Cashback*

SONY

NEX-F3 Silver or Black

16.1 megapixels
5.5 fps



NEX-F3 From **£459**

NEX-F3 + 18-55mm £459
NEX-5n Body £399
NEX-5n + 18-55mm £469
NEX-5n + 18-55mm + 55-210mm £649
NEX-7 Body (Black) £839
NEX-7 + 18-55mm (Black) £949

NEW! A37 £439
NEW! A37 + 18-55mm + 55-200mm £619

A77

24.3 megapixels
12.0 fps
1080p movie mode



A77 From **£989**

A77 Body £989
A77 + 18-135mm £1299
A77 + 16-50mm £1449
A65 Body £685
A65 + 18-55mm £719
A65 + 18-135mm £869
A57 + 18-55mm £569
A57 + 18-55mm + 55-200mm £759
A57 + 18-135mm £789

Panasonic

G5

16.5 megapixels
6.0 fps
1080p movie mode



NEW! G5 From **£599**

NEW! G5 Body Black £599
NEW! G5 + 14-42mm £699
NEW! G5 + 14-42mm Power Zoom £799
G3 Body Black £409
G3 + 14-42mm £409
G3 + 14-42mm + 45-200mm £666.95

GF5

12.1 megapixels
4.0 fps
1080i movie mode



GF5 From **£445**

GF5 + 14-42mm £445
GF5 + 14-42mm Power Zoom £525
GH2 + 14-42mm Black £619
GH2 + 14-140mm Black £946.90
RECOMMENDED LUMIX G X LENSES:
Panasonic 12-35mm f2.8 £899
Panasonic 45-175mm f4.0-5.6 £319

GX1

16.0 megapixels
20.0 fps
1080p movie mode



GX1 Body £433.95

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GX1 + 14-42mm Power Zoom £599

OLYMPUS

OM-D E-M5 Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode



OM-D E-M5 From **£999**

OM-D E-M5 Body £999
OM-D E-M5 + 12-50mm £1149
RECOMMENDED LENSES:
NEW! Olympus 12mm f2.0 ED £589
NEW! Olympus 75mm f1.8 PW EZ £799
Olympus Digital SLR E-5 Body £1267

E-PM1 Silver, Black, Brown, Silver-Rose, Purple or White

12.3 megapixels
5.5 fps



E-PM1 From **£285**

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E-PM1 + 14-42mm II + 40-150mm £409
E-PL3 + 14-42mm II £349
E-PL3 + 14-42mm II + 40-150mm £469
E-P3 + 14-42mm £629
E-P3 + 17mm £649
E-P3 + 14-42mm + 40-150mm £769
E-P3 + 14-150mm £929

SIGMA

SD15

14.1 megapixels
3.0 fps



SD15 Body £584.99

SD15 RECOMMENDED ACCESSORIES:
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Sigma PG-21 Power Grip £169.99
Sigma EF 610 DG Super £209.99
SD1 Merrill Body £1839

PENTAX

K-30

16.3 megapixels
7.0 fps
1080p movie mode



NEW! K-30 Body **£599**

NEW! K-30 + 18-55mm DA WR £679
NEW! K-30 + 18-55mm DA WR + 50-200mm DA WR £829
K-5 Body £693
K-5 + 18-55mm WR £729
K-5 + 18-55mm WR + 50-200mm WR £879

FUJIFILM

X-Pro1

16.3 megapixels
6.0 fps
1080p movie mode



SAVE UP TO £130 ON RRP

X-Pro1 Body £1299

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Fuji X-Mount Lenses:
Fuji Fujinon 18mm f2.0 R £539
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Canon

EOS M
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18.0 megapixels
 4.3 fps
 3.0" LCD
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NEW! EOS M + 18-55mm IS STM £769

NEW! EOS M + 22mm f2.0 + EF Adapter £879

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NEW! EOS M

From **£769**

Canon
 EOS 60D



18.0 megapixels
 5.3 fps
 1080p movie mode

SAVE UP TO £420 ON RRP

60D Body £739

60D + 18-55mm f3.5-5.6 IS II **£839**

60D + 18-135mm f3.5-5.6 IS **£945**

60D + 17-85mm f4.0-5.6 IS USM **£975**

60D + 17-55mm f2.8 IS USM **£1529**

CUSTOMER REVIEW: 60D Body
 ★★★★★ 'Wow, an amazing camera' Adrian - UK

Canon
 EOS 7D



18.0 megapixels
 8.0 fps
 1080p movie mode

SAVE UP TO £780 ON RRP

7D Body £1089

7D + 18-135mm f3.5-5.6 IS **£1335**

7D + 15-85mm f3.5-5.6 IS USM **£1619**

7D + 70-300mm L IS USM **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
 ★★★★★ 'Probably the best APS-C DSLR around' Shuggie - Scotland

Canon
 EOS 600D



18.0 megapixels
 3.7 fps
 1080p movie mode

600D From £495

600D Body **£495**

600D + 18-55mm II f3.5-5.6 IS II **£559**

600D + 18-135mm f3.5-5.6 IS **£719**

600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£759**

CUSTOMER REVIEW: 600D + 18-135mm IS
 ★★★★★ 'An excellent product' Wheelyjazz - Suffolk

Canon
 EOS 650D



18.0 megapixels
 5.0 fps
 1080p movie mode

650D Body £679

650D + 18-55mm f3.5-5.6 IS II **£699**

650D + 18-55mm f3.5-5.6 IS + 55-250mm IS II **£1019**

650D + 18-135mm IS STM **£1019**

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Canon
 5D Mark III



22.3 megapixels
 6.0 fps
 1080p movie mode
 full frame CMOS sensor

5D Mk III Body £2786.99

NEW! 5D Mark III Body £2794

NEW! 5D Mark III + 24-105mm f4 L IS USM £3535

NEW! 5D Mark III + 24-70mm f2.8 L USM II £5093

★★★★★ CUSTOMER PRODUCT REVIEWS
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Canon
 1D X



18.1 megapixels
 12.0 fps
 full frame CMOS sensor

1D X Body £5299

1D X BODY **RECOMMENDED ACCESSORIES: £5299**

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Canon GP-E1 GPS Unit **£267.99**

Canon WFT-E6 Wireless File Transmitter **£579.99**

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SanDisk Extreme Pro: 90MB/s UDMA CompactFlash	
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SanDisk ImageMate Reader 12-in-1 USB 3.0 (White)	£34.95

SONY



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8GB	£19
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MF18	£299

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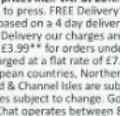
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Canon



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Canon



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Canon



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Nikon



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f1.4 G
AF-S
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Nikon



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18-300mm
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AF-S VR **£849**

Nikon



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f3.5-5.6 G ED
AF-S VR **£694**

Nikon



55-300mm
f4.5-5.6 G
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CANON LENSES

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EF 50mm f1.4 USM	£289
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EF 180mm f3.5 L USM Macro	£1249.99
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EF-S 15-85mm f3.5-5.6 IS USM	£599
EF 16-35mm f2.8 L USM II	£1159
EF 17-40mm f2.8 L USM	£639
EF-S 17-55mm f2.8 IS USM	£799.95
EF-S 17-85mm f4.0-5.6 IS USM	£359
EF-S 18-55mm f3.5-5.6 IS II	£150
EF-S 18-135mm f3.5-5.6 IS	£334
EF-S 18-200mm f3.5-5.6 IS	£417.95
EF 24-105mm f4.0 L IS USM	£899

NIKON LENSES

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EF 28-300mm f3.5-5.6 L IS USM	£2179
EF-S 55-250mm f4.0-5.6 IS II	£209
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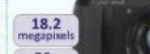
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T1291-T1294 Set of 4	£38.99 set of 4	£16.99 set of 4	SX420W/425W/445W/525W/620FW, BX305F/320FW/525W/535W/625FW/630FW, BX535FW/BX625FW/BX635FW, B42WD
T1291 Black	£9.99 11.2ml	£4.99 16ml	Photo R3000
T1292/3/4, each	£9.99 11.2ml	£4.99 16ml	Photo R2000
T1571-9, each	£19.99 25.9ml each or £154.99 set of 8		Photo RXT00
T1591-9, each	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		

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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6058/6053/6054/6055/6056/6057/6058/6059 110ml	£47.99
T6061/6062/6068/6063/6064/6065/6066/6067/6068/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6028/6023/6024/6025/6026/6027/6028/6029 110ml	£47.99
T6031/6032/6038/6033/6034/6035/6036/6037/6038/6039 220ml	£72.99

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CL18 BCI/MY/PC/M 15ml	£3.99
PG1520 Black 19ml	£4.99
CL1521 BCI/MY/IGY 9ml	£3.99
PG1525 Black 19ml	£4.99
CL1526 BCI/MY/IGY 9ml	£3.99
BCI24 Black 9ml	£1.99
BCI24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
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CL18 BCI/MY 13ml	£10.99
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PG17 Black 25ml	£11.99
PG19 Clear 191ml	£11.99
PG19 All colours, 14ml, each	£9.99
PG129 All colours, 36ml, each	£22.99
PG1520 Black 19ml	£9.99
CL1521 BCI/MY/IGY 9ml	£8.99
PG1525 Black 19ml	£9.99
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PG37 Black 11ml	£11.99
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CL38 Colour 9ml	£15.99
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No.344 Colour 21ml	£14.99
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No.363 Black 20ml	£6.99
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No.338 Black 11ml	£17.99
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We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANKphoto

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128.00	Sling-O-Matic 20 £126.00	Digital Holster 50 V2.0 £66.00
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Airport International V2.0 £258.00	Streetwalker £109.00	Urban Disguise 50 V2.0 £141.00
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Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £162.00	The 5 Series A firm favourite with serious photographers the world over, the 5 Series range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £247.50 Billingham 335 £256.50 Billingham 445 £279.00 Billingham 555 £315.00
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More Billingham Bags

NEW Billingham T2.8	£148.50
NEW Billingham T1.4	£166.50
The Hadley Digital	£108.00
The Packington	£238.50
The Classic 550	£504.00

Billingham Accessories

Superflex Inserts (all)	£14.40
SP40/50 Shoulder Pads	£24.30
Tripod Straps	£17.10

The 07 Range
New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.
Billingham 107 £247.50
Billingham 207 £270.00
Billingham 307 £288.00

Kata 3N1-10 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £69.99	Kata 3N1-20 External Dimensions: 44.0 x 23.5 x 18.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £84.99
Kata 3N1-30 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £99.99	Kata 3N1-33 £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-46S1 £64.99	DR-46E1 £72.99	DR-46T1 £79.99
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DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC-43S £29.99 DC-43T £32.99 DC-43R £36.99 DC-441 £39.99 DC-442 £42.99 DC-445 £49.99	Insertroll Compatible with many Kata bags £52	DL10 Grip Hostler £21.99 DL12 Grip Hostler £25.99 DL14 Grip Hostler £31.99 DL16 Grip Hostler £49.99 DL18 Grip Hostler £59.99 PL14 Access Hostler £59.99 PL16 Access Hostler £69.99 DL210 Bumblebee Backpack £99.99 PL220 Bumblebee Backpack £219.99 PL74 FlyBy Rolling Bag £219.99 PL76 FlyBy Rolling Bag £249.99
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Entire Kata range available!

RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack. Standard Flash £5.99 Flash £7.99	Kata Elements Covers Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99	Think Tank Hydrophobia The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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VANGUARD

Vanguard UP-Rise Messengers
A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!
UP-Rise 28 Messenger £59.99
UP-Rise 33 Messenger £69.99
UP-Rise 38 Messenger £79.99

Vanguard Outlawz Pro Zoomsters
A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal caddy, water bottle holder and accessory clips.
Outlawz 16Z £49.99
Outlawz 17Z £59.99

Vanguard Adaptor Backpacks
Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.
Adaptor 41 £59.99
Adaptor 46 £69.99
Adaptor 48 £79.99

Vanguard UP-Rise Range
Gold award winning range of backpacks, slingpacks and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.
UP-Rise 14Z Zoomster £29.99
UP-Rise 15Z Zoomster £34.99
UP-Rise 34 Slingbag £54.99
UP-Rise 43 Slingbag £54.99
UP-Rise 45 Backpack £69.99
UP-Rise 46 Backpack £84.99
UP-Rise 48 Backpack £99.99

Entire Vanguard range available!

tamrac

Expedition Backpack
Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort. Fully MAS compatible.
Expedition 4X £104.99
Expedition 5X £119.99
Expedition 6X £119.99
Expedition 7X £149.99
Expedition 8X £169.99
Expedition 9X £189.99

Velocity Sling
A unique design of sling backpack, that opens away from your body for even faster access to your gear!
Velocity 6X £29.99
Velocity 7X £39.99
Velocity 8X £44.99
Velocity 9X £49.99
Velocity 10X £59.99

Modular Accessory System
The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.
Water Bottle With Holder £12.99
Lens Case Pro 50 £11.99
Lens Case Pro 100 £12.99
Lens Case Pro 200 £13.99
Flash Case Medium £10.99
Flash Case Large £11.99
Rain Cover Medium £19.99
Rain Cover Large £23.99
MAS Belt Medium £19.99

Aero Speed Pack
Dual access, dual compartment photo backpacks, with front and side openings.
SpeedPack 75 £62.99
SpeedPack 85 £82.99

LIGHT METERS

SEKONIC

L758DR DigitalMaster £439.99
L398A Deluxe III £134.99

RT-32 Radio Trigger Module £89.99
Grey Card £27.99
Profile Target SEPT2 £129.99

L208 TwinMaster £79.99
Analogue, incident and reflected, ambient light only.

L308S FlashMate £149.99
Digital, incident and reflected, ambient and flash light.

L358 FlashMaster £219.99
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

FLASH TRIGGERS

PocketWizard
The NEW Plus III
Only £129

Pocket Wizard TT1 & TT5
The world's leading TTL wireless triggering system.
AC3 Zone Controller £49.99
TT1 Mini Transmitter £179.99
TT5 Flex Transceiver £199.99
1x TT5, 1x TT1 £450.99
2x TT5, 1x TT1 £699.99
2x TT5 £479.99

YONGNUO

Yongnuo CTR-301P
Basic radio flash trigger with infrared sensor.
Receiver & Transmitter £27.99
Extra Receivers £18.99

Yongnuo RF-602
Probably the world's most popular radio flash trigger! Can be used as a radio flash trigger or a remote shutter release, with an optional cable. 2.4GHz, 100m range, 4 channels.
Receiver & Transmitter £29.99
Extra Receivers £19.99
Shutter Release Cables £5.99

Yongnuo RF-603
An evolution of the RF-602, the new RF-603 is a transceiver based system, meaning each unit can be used as a transmitter or receiver!
Pair of Transceivers £31.99

Yongnuo YN-460II and YN-560
Flashguns also in stock!

hähnel

Hähnel Combi TF
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Available for Canon, Nikon, Olympus and Samsung.
Receiver & Transmitter £49.99
Extra Receivers £34.99

Nissin

10 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual control. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading upgrades.
~~£229.99~~ **£199.99**

Nissin Di622 MkII Speedlite
MkII version - new for 2011!
An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including built-in LCD panel, auto flash head, auto angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.
~~£449.99~~ **£119.99**

Nissin Di466 Speedlite
An advanced and versatile flash gun, with a guide number of 32m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.
~~£92.99~~ **£79.99**

10 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1	£59.99
Metz 36 AF-5	£79.99
Metz 44 AF-1	£149.99
Metz 50 AF-1	£189.99
Metz 58 AF-2	£299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Nissin MF18 Ring Flash
The new Nissin MF18 Macro Ring Flash offers outstanding functionality at a sensible price. An exceptionally high guide number of 18 (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its amazing features - plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon kit.
£279.99

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99
Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung kit.

FLASH DIFFUSERS

Bounce Flash Diffuser
These popular, single opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect over the coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX	£10.99
Canon 430EX / 430EXII / 580EX	
Canon 580EX / 580EXII	
Nikon SB600 / SB800 / SB900	
Nikon SB24 / SB25 / SB26 / SB28	
Sony HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1	
Nissin: D466 / D622 / D866, Pentax: AF-540FGZ	

Inverted Dome Pro Flash Diffuser Set
Comprising a clear vinyl body that simply slots onto the head of the flash gun, and an inverted heated dome that clips onto the front. In addition to diffusing the flash directly into your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes.

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc	£29.99
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc	
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc	
Size 4: 73-77 x 46-49mm Canon 580EX, SB900, etc	

ColorRight PRO
The ultimate white balance filter! Available in two versions - Neutral and Portrait.
~~£80~~ **£89.99**

FlashRight
ColorRight's new 'super diffuser' for hotshoe flashguns.
~~£80~~ **£69.99**

STUDIO ACCESSORIES

Westcott Apollons and Halos
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they pop to 43" diameter, but collapse down to just 14.5".

Mini Apollo 28" £59.99	43" Umbrella Soft Silver £19.99
28" Apollo £99.99	43" Umbrella White £19.99
45" Halo £104.99	43" Umbrella White/Black £21.99

Westcott 28" Apollo Flash Kit
Including soft mount, 28" Apollo and light stand.
~~£104~~ **£129.99**

Westcott Umbrella Flash Kit
Including soft mount, umbrella and light stand.
~~£80~~ **£69.99**

Westcott 5-in-1 Reflector Kit
Including reflector, reflector holder, and light stand.
~~£40~~ **£79.99**

Lastolite Ezybox Hotshoe
Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 30x30cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.
22cm Ezybox Speedlite NEW £44.99
38cm Ezybox Hotshoe £84.99
54cm Ezybox Hotshoe £156.99
54cm Ezybox Hotshoe £102.99
54cm Ezybox Hotshoe Kit £174.99
76cm Ezybox Hotshoe £119.99
76cm Ezybox Hotshoe Kit £192.99

Lastolite Flashgun TiltHeads
These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashgun to a lightstand.
TiltHead for Single Flashgun £16.99
TiltHead Umbrella Kit £89.99

Colour Balance and Exposure Control
Handy approx colour balance and exposure control grey/white cards.
EzyBalance 30cm £17.99
EzyBalance 50cm £29.99

Full Lastolite range available.

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RS-5 Cargo	£64.99
RS-7 Curve	£59.99
RS-W1 Womens	£59.99
RS-SPORT	£59.99
RS-DR1 Double	£119.99

3-in-1 Straps & Bags

SnapR-10 Small	£29.99
SnapR-20 Medium	£39.99
SnapR-35 Large	£44.99



SUN SNIPER



Camera Straps

ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£99.99
TPH Triple Harness	£169.99

OP TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps

Wrist Strap	£11.99
Classic Strap	£16.99
Super Classic	£19.99
Pro 3/8 Strap	£17.99
Pro Loop Strap	£18.99
Utility Sling Strap	£29.99

System Connectors

Adapt-its (4)	£4.99
Extensions (2)	£6.99
UniLoop (2)	£6.99
ProLoop (2)	£9.99
LensSupport (2)	£9.99
Sling Adapter	£10.99



SPIDER CAMERA HOLSTER

From hip to hand in a flash...



Spider Pro

Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99

Spider Black Widow

Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hähnel Giga T Pro

Wireless Shutter Release & Interval Timer

The NEW Hähnel Giga T is a combined 100m wireless remote shutter release and interval timer control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.



hähnel

RRP: £89.99

SPECIAL OFFER - SAVE £25

£65.99

Hähnel Combi TF

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. A digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.



hähnel

RRP: £69.99

SPECIAL OFFER - SAVE £20

£49.99

Hähnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



hähnel

RRP: £29.99

SPECIAL OFFER - SAVE £10

£19.99

TRIPODS, MONOPODS & HEADS

Manfrotto

Package Deals!

190XPROB Tripod + 496RC2 Ball Head

£142

190XPROB Tripod + 804RC2 Three Way Head

£144

055XPROB Tripod + 496RC2 Ball Head

£157

055XPROB Tripod + 804RC2 Three Way Head

£159



£39 Manfrotto!

An incredible deal - a full size Manfrotto tripod with ball head - only £39!



MANFROTTO PRO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q100 horizontal tilting central column

Weight: 1.85kg	Load: 5.0kg
Folded: 57cm	Height: 146cm
£99.99	



055XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q100 horizontal tilting central column

Weight: 2.40kg	Load: 7.0kg
Folded: 65cm	Height: 178cm
£114.99	



190CXPRO3

Carbon Fibre 3-section legs, Q100 column

Weight: 1.29kg	Load: 5.0kg
Folded: 58cm	Height: 146cm
£204.99	



190CXPRO4

Carbon Fibre 4-section legs, Q100 column

Weight: 1.34kg	Load: 5.0kg
Folded: 58cm	Height: 146cm
£212.99	



055CXPRO3

Carbon Fibre 3-section legs, Q100 column

Weight: 1.65kg	Load: 8.0kg
Folded: 65cm	Height: 178cm
£132.99	



055CXPRO4

Carbon Fibre 4-section legs, Q100 column

Weight: 1.70kg	Load: 8.0kg
Folded: 65cm	Height: 178cm
£246.99	



MANFROTTO PRO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg	Load: 5.0kg
Folded: 59cm	Height: 151cm
£29.99	



MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg	Load: 5.0kg
Folded: 49cm	Height: 151cm
£34.99	



695CX Monopod

Carbon Fibre 5-section

Weight: 0.60kg	Load: 12.0kg
Folded: 47cm	Height: 160cm
£143.99	



679B Monopod

Aluminium 3-section

Weight: 0.60kg	Load: 10.0kg
Folded: 64cm	Height: 162cm
£35.99	



680B Monopod

Aluminium 4-section

Weight: 0.83kg	Load: 10.0kg
Folded: 51cm	Height: 154cm
£47.99	



681B Monopod

Aluminium 3-section

Weight: 0.78kg	Load: 12.0kg
Folded: 67cm	Height: 161cm
£49.99	



MANFROTTO PRO HEADS

492 Ball Head

non quick-release 1/4" thread

Weight: 0.12kg	Load: 2.0kg
£31.99	



234 Tilt Head

Ideal for monopods

Weight: 0.27kg	Load: 2.5kg
£14.99	



234RC Tilt Head

with RC2 quick release

Weight: 0.27kg	Load: 2.5kg
£24.99	



494 RC2 Ball Head

with RC2 quick release

Weight: 0.32kg	Load: 4.0kg
£44.99	



496 RC2 Ball Head

with RC2 quick release

Weight: 0.46kg	Load: 4.0kg
£49.99	



498 RC2 Ball Head

with RC2 quick release

Weight: 0.67kg	Load: 8.0kg
£79.99	



324RC2 Grip Action Ball Head

with RC2 quick release

Weight: 0.4kg	Load: 3.5kg
£89.99	



327RC2 Grip Action Ball Head

with RC2 quick release

Weight: 0.6kg	Load: 5.5kg
£124.99	



468MG RC2 Hydrostatic Ball Head

magnesium, with RC2 q/r

Weight: 0.65kg	Load: 10.0kg
£189.99	



804 RC2 Pan / Tilt

with RC2 quick release

Weight: 0.79kg	Load: 4.0kg
£49.99	



808 RC4 Pan / Tilt

with RC4 quick release

Weight: 1.42kg	Load: 8.0kg
£99.99	



MH054-Q2 Ball Head

with RC2 q/r

Weight: 0.6kg	Load: 10.0kg
£139.99	



410 Geared Head

with RC4 quick release

Weight: 1.22kg	Load: 5.0kg
£142.99	



460MG 3D Head

magnesium, with RC2 quick release

Weight: 0.43kg	Load: 3.0kg
£64.99	



This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa

VANGUARD

Package Deals!

AltaPRO 263AT Tripod + SBH100 Ball Head

£159

AltaPRO 263AT Tripod + GH100 Pistol Grip Head

£179

AltaPRO 283CT Tripod + SBH100 Ball Head

£279

AltaPRO 283CT Tripod + GH100 Pistol Grip Head

£299



£50 OFF RRP!

Alta+ 263AP Tripod including PH32 Three Way Head



VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod



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Chesterfield 1a South Street

Tel: 01246 211891

Cheltenham 10-12 The Promenade

Tel: 01242 519851

Colchester 12 Eld Lane

Tel: 01206 573444

Derby 17 Sadler Gate

Tel: 01332 348644

Exeter 174 Fore Street

Tel: 01392 279024

Fareham 135 West Street

Tel: 01329 236441

Gloucester 12 Southgate Street

Tel: 01452 304513

Guildford 8/9 Tunsgate

Tel: 01483 504040

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Lincoln 6 Silver Street

Tel: 01522 514131

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Tel: 01752 664894

Portsmouth Cascades Centre

Tel: 023 92839933

Reading 7 Station Road

Tel: 0118 9592149

Salisbury 6 Queen Street

Tel: 01722 335436

Southampton 10 High Street

Tel: 023 8022 1597

Southampton 11 Civic Centre Road

Tel: 023 8033 1720

Taunton 6 North Street

Tel: 01823 259955

Winchester 15 The Square

Tel: 01962 866203

Worcester 8 Pump Street

Tel: 01905 22314

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secondhand camera
equipment pages. Search
online and view all our stock.



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equipment visit your local
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CAMERAS LENSES BAGS TRIPODS PRINTERS BINOCULARS SCOPES FLASHGUNS & LIGHTING ACCESSORIES TRAINING

EOS 5D Mark III

CREATIVITY
REDEFINED



- 22.3 megapixel full-frame sensor
- 61-point AF
- 6 fps continuous shooting
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- 14-bit DIGIC 5+ processor
- Weather sealing
- 3.2" 1,040,000-dot LCD screen
- HDR mode

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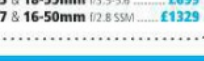
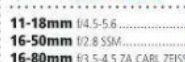
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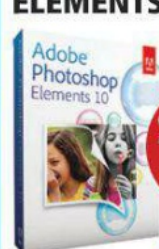


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ETR MAGAZINE C.	E25
ETR SPEED GRIP C.	E30
ETRS POLAROID BACK C.	E25
PLAIN PRISM E C.	E30

CANON

EOS 10n MKII BODY C.	E525
EOS SD MKII BODY C.	E1250
EOS SD MKII BODY C.	E1250
EOS SD BODY C.	E827
EOS 7D BODY C.	E925
EOS 10D & BG-ED3 W.	E145
EOS 30D BODY W.	E220
EOS 40D & 17-85mm C.	E555
EOS 40D BODY W.	E335
EOS 50D BODY W.	E445
EOS 50D BODY C.	E472
EOS 60D BODY W.	E625
EOS D30 BODY W.	E115
EOS 1000D & 18-55mm IS W.	E250
EOS 1100D & 18-55mm C.	E302
EOS 300D, 18-55mm & BG-E1 W.	E225
EOS 3000 & 18-55mm W.	E157
EOS 3000 & 18-55mm W.	E125

CANON EOS 7D BODY



E925

CHELMSFORD
EXCELLENT
CONDITION

EOS 3000 & 18-55mm C.	E205
EOS 3500 & 18-55mm C.	E227
EOS 3500 & 28-105mm W.	E185
EOS 4000 & 18-55mm W.	E245
EOS 4500 & 18-55mm W.	E258
EOS 5000 & 18-55mm IS C.	E417
EOS 5000 & 18-55mm IS C.	E410
EOS 5500 & 18-55mm IS C.	E400
EOS 6000 & 18-55mm IS W.	E475
POWERSHOT G9 C.	E155
POWERSHOT G11 C.	E265
118 & 50mm f/1.9 C.	E1200
7 & 28mm f/2.8 C.	E325
CANONET C.	E32
VF, 35mm f/2 & Meter C.	E555
VT, 35mm f/2 & View Finder C.	E490
VT, 35mm f/2 & 85mm f/1.2 C.	E500
EOS 1V C.	E425
EOS 3 C.	E87
EOS 5 W.	E125
EOS 5 QD W.	E67
EOS 30, 28-90mm & BO-300 GRIP C.	E127
EOS 30E BODY W.	E178

CANON EOS 600D & 18-55mm

f/3.5-5.6 EF-S IS



E455

WELLS ST.
EXCELLENT
CONDITION

EOS 30V BODY C.	E112
EOS 300V BODY W.	E43
EOS 300 & 38-90mm W.	E62

EOS 300 BODY W.	E35
EOS 500N BODY C.	E32
EOS 500N & 28-80 W.	E53
EOS 600 BODY C.	E37
EOS 650 BODY W.	E34
EOS EFM BODY C.	E28
A1 & 50mm f/1.8 C.	E118
AE1 PROGRAM & 50mm f/2.8 FD C.	E72
AE1 PROGRAM & 50mm f/1.8 FD C.	E76
POLAROID BATTERY GRIP FOR 7D W.	E30
BG-E2 BATTERY GRIP C.	E45
BG-E2 BATTERY GRIP W.	E81
BG-E2n BATTERY GRIP W.	E75
WINDER A C.	E21
OC-E3 FLASH CORD C.	E39
550EX FLASHGUN C.	E137
270EX FLASHGUN C.	E75

FUJIFILM S5 BODY



E375

WELLS ST.
EXCELLENT
CONDITION

2447 FLASHGUN W.	E11
2997 FLASHGUN C.	E32
RCS W/C	E9

CONTAX

11A & 50mm f/1.5 W.	E350
NX BODY W.	E65
NX & 28-80mm W.	E275
137MA QD W.	E85
167MT W.	E168
167MT W.	E129
T2 TITANIUM W.	E300
TLA140 FLASHGUN C.	E40

HASSELBLAD

500CM & 80mm 25 YEAR ANNIVERSARY EDITION - VERY RARE C.	E2500
500CM BODY C.	E300
EL/M & CHARGER BODY C.	E155
EL/M BODY C.	E150
533HLX & 80mm f/2.8 C.	E1025
MANUAL BELLOWS & SCOPER C.	E275
A12 MAG C.	E110
A12 CHROME MAG C.	E110
T2 ON MAG C.	E30

NIKON D7000 BODY



E652

CHELMSFORD
EXCELLENT
CONDITION

PM2 PRISM C.	E50
H4 PRISM C.	E75
CHIMNEY FINDER C.	E75
FLASH CAP CLAMP C.	E10
ELM RELEASE ADAPTER C.	E10
SPORTS FINDER C.	E20
PISTOL GRIP C.	E30
OR TRIPOD PLATES C.	EACH E20

LEICA

LEICA DIGILUX 1 W.	E95
LEICA M6 TTL LAST 999 EDITION C.	E1800
LEICA M6 TTL MILLENNIUM ED. W.	E2000
LEICA IIC & 5cm f/3.5 C.	E425
LEICA IIG & 5cm f/3.5 C.	E650
LEICA IIF RED DIAL & 5cm f/3.5 C.	E525
LEICA IIF RED DIAL BODY C.	E355
LEICA IC & 5cm f/3.5 C.	E625
LEICA IF & 5cm f/3.5 C.	E625

MAMIYA

RANK with 40mm C.	E21
645 POWERDIVE E W.	E30
RZ67 WINDER II W.	E85

NIKON

FUJIFILM S5 BODY W.	E375
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D300s BODY W.	E769
D300 BODY C.	E607
D200 BODY W.	E387
D7000 BODY C.	E652
D90 BODY C.	E425
D90 BODY W.	E412
D80 BODY C.	E250
D80 BODY W.	E250
D80 & 18-70mm C.	E445
D70 & 18-55mm W.	E199
D60 & 18-55mm W.	E225
D50 & 18-55mm C.	E235
D50 & 18-55mm C.	E198
D40 & 18-55mm C.	E252
COOLPIX P7000 C.	E211
COOLPIX L110 W.	E105
EL & 50mm f/2 C.	E164
FTN & 50mm f/2 C.	E84
FT2 BODY C.	E95
F2AS BLACK W.	E650
F2s BODY W.	E300
F2s PHOTOMIC W.	E295
F3 & MD4 C.	E200
F3T BODY C.	E463
F5 BODY W.	E375
F5 WMF-28 CONTROL BACK W.	E425
FM2N & 50mm f/1.8 AI W.	E255
FE2 BODY W.	E145
FE & 50mm f/1.8 W.	E115
FE & 50mm f/1.8 C.	E155
F100 & MB-15 "AS NEW" C.	E350
F80 BODY W.	E55
F80 BODY C.	E76
F601 & 28-85mm f/3.5-4.5 AF-D C.	E127
F601m BODY C.	E30
F65 & 28-100mm C.	E56
F65 & 28-200mm C.	E66
F401s BODY C.	E30
F301 & 50mm f/1.8 C.	E85
N70 BODY W.	E70
M2 TUBE C.	E20
AR-3 RELEASE C.	E12
MB-15 GRIP C.	E40
MD-4 DRIVE FOR F3 W.	E55
MD-11 DRIVE W.	E51
MD-12 C.	E47
MC25 2 PIN ADAP C.	E40
SC17 TTL C.	E20
SC29 SB700/900 C.	E40
SU-4 CONTROLLER C.	E40
SC17 W.	E30
ML-L3 REMOTE W.	E10

OLYMPUS

E-420 & 17.5-45mm C.	E180
E-500 & 17.5-45mm C.	E150
E-500 BODY W.	E85
E-510 & 14-42mm W.	E185
E-620 & 14-42mm W.	E225
PEN E-P1 & 14-42mm W.	E205
PEN E-P1 & 14-42mm & FL-14 W.	E210
PEN E-P2 & 17mm W.	E350
PEN E-P3 & 14-42mm C.	E350
OM1 BODY W.	E95
OM10 & 50mm f/1.8 W.	E64
OM10 & 50mm & M/ADAPTER W.	E75
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PANASONIC

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GF3 & 14-42mm W.	E190
LUMIX TZ4 W.	E37
LUMIX TZ5 C.	E112
LUMIX TZ45 W.	E148
LUMIX FS16 C.	E71

PENTAX

K7 & 18-55mm WR W.	E429
KM & 18-55mm C.	E225
K100 & 18-55mm W.	E235
K100D & 18-55mm W.	E175
*IST D & 18-55mm W.	E165
MZ-S BODY W.	E215
MZ-5 & 35-80mm W.	E68
P30n & 28-80mm W.	E100
P30T BODY W.	E52
K1000 SE & 50mm f/1.7 W.	E155
K1000 & 50mm f/2 C.	E125

PENTAX K7 & 18-55mm WR

f/3.5-5.6 DA AL



E429

WELLS ST.
EXCELLENT
CONDITION

K1000 BODY C.	E95
KX & 50mm f/1.7 W.	E127
LX & 50mm f/1.7 W.	E146
MX & 50mm f/2 W.	E117
S1A, METER & 55mm f/2 C.	E97
SPOTMATIC ES II & 50mm f/1.4 C.	E134

PENTAX KM & 18-55mm

f/3.5-5.6 DA



E225

CHELMSFORD
EXCELLENT
CONDITION

SPOTMATIC SP1000 & 55mm f/2 C.	E87
SPOTMATIC SP500 BODY C.	E62
SPOTMATIC SP 18 & 55mm f/2 C.	E87
SPOTMATIC SP & 55mm f/2 C.	E82
H2 & 55mm f/2 C.	E84
AF 360 FLASH W.	E140
ANGLE FINDER K W.	E31
BPM BELLOWS UNIT M42 C.	E20

SONY / MINOLTA

ALPHA A230 & 18-55mm W.	E155
ALPHA A290 & 18-70mm W.	E215
ALPHA A500 & 18-55mm W.	E400

SONY ALPHA A500 & 18-55mm

f/3.5-5.6 DT



E400

WELLS ST.
EXCELLENT
CONDITION

ALPHA A700 BODY W.	E385
MINOLTA DYNAX 5D & 18-70mm W.	E183
MINOLTA DYNAX 9 BODY C.	E425
MINOLTA DYNAX 9 BODY C.	E425
MINOLTA DYNAX 9X & GRIP C.	E175
MINOLTA DYNAX 5 & 28-70 C.	E42
MINOLTA 300Si BODY C.	E28
MINOLTA 300Si BODY W.	E28
MINOLTA 300Si & 35-80mm C.	E46
MINOLTA 404Si & 35-80mm W.	E38
MINOLTA 500Si & 28-70mm W.	E65
MINOLTA 500Si SUPER BODY W.	E32
MINOLTA 505Si & 28-80mm C.	E57
MINOLTA 505Si SUPER & 28-80mm C.	E66
MINOLTA 600Si BODY C.	E81
MINOLTA 600Si & 28-80mm W.	E120
MINOLTA 700Si, 28-200mm & GRIP C.	E67
MINOLTA X700 & 50mm f/1.7 W.	E67
MINOLTA WEATHERMATIC DI W.	E35
SIGMA EF530 DIGI SUPER FLASHGUN W.	E100

MISC.

EXACTA C.	E67
FUJIFILM FINEPIX F300 W.	E75
FUJIFILM FINEPIX F600 W.	E105
FUJIFILM FINEPIX S2980 W.	E30
KODAK 6x9 BROWNIE W.	E152
RICOH GX100 & VFI C.	E347
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ROLLEI A110 WICASE & 2X MAGIC CUBE ADAPTERS W.	E60
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SEAGULL 2/4 SQ TLR C.	E86
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PH DESIGN 60W ANALYSER	£185.00	MINOX ML COMPACT CAMERA	£160.00	ILFORD 1250 FC PAPER DRYER	£190.00
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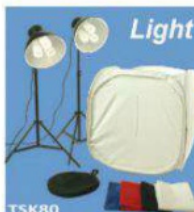
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

IF PRESSED, and so long as my wife isn't within earshot, I'll admit to owning more than 300 film cameras, but I can count on the fingers of one hand the number I bought brand new. The Pentax Auto 110 is one of them.

When I was a student in 1981, I went on a two-month trip to India. As a keen amateur photographer, but one who was mindful of the need to travel light, I had a long, hard think about getting the Pentax outfit. The size advantage is unquestionable, but so is the inevitable compromise in image quality that goes with the small 110 negative, which is only a quarter of the area of a normal 35mm frame.

While it could easily be mistaken for a toy, this was a fully fledged system camera. The standard outfit that I bought came with three lenses, a motor-drive and a flash. A more comprehensive 'major outfit' also included a range of filters and close-up lenses. These outfits still appear regularly on the second-hand market, often at remarkably cheap prices. Much was made at the time of the quality of the lenses. If I remember correctly, there were boasts that the lenses easily outperformed the then available film emulsions.

This is an opportune moment to be writing about a 110 camera, as the format seems to have come back from the dead. It was Kodak that introduced 110 (also known as Pocket Instamatic) film, but the company stopped making it a few years ago. This left Fujifilm as the last remaining manufacturer, until it too gave up in 2009. Until this year, the only 110 film available was expired stock, which, if well kept, and fairly recent, was perfectly usable, but was always going to be a finite supply. The price of older and less well cared for single cartridges started to creep up on eBay.

As a photography-obsessed schoolboy in the 1970s with a subscription to AP, I remember being intrigued to hear of an organisation called CAMRA. My

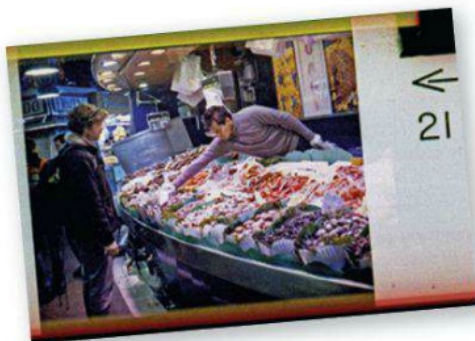


initial excitement evaporated when it turned out that this was the Campaign for Real Ale, and nothing to do with cameras at all, although it wasn't long before I began to appreciate their work as well! I mention this, because in their own small way, the Lomography people have done a similar job in rescuing a dying product, as CAMRA did with real ale in the 1970s and '80s. Much to the astonishment and delight of the, admittedly, very niche market, two brand-new 110 films are back in the shops, and for now the format has stepped back from the brink of extinction.

Although I used a 35mm SLR for more serious photography, for two decades the Pentax was my take-everywhere camera. I used to have the camera in one pocket, and a little zipped leather pouch with the wideangle and telephoto lenses in the other, and was barely aware that I was carrying them. Most of my holiday photos and family snaps were taken with the Pentax, until I got my first digital compact in 2001.

After ten years in a cupboard, it perhaps wasn't surprising that the shutter seemed a little sluggish when I first put new batteries in the camera, but after a few cycles it was as good as new. As the name suggests, the Auto 110 doesn't have any manual controls, other than focusing. The programmed electronic exposure system sets a suitable combination of shutter speeds and apertures, and an orange light in the viewfinder warns you if a long exposure will be used. In low light the shutter can be open for several seconds, so the camera is able to cope with a wide range of lighting conditions.

Having not seen the light of day for many years, I thought the little Pentax deserved a holiday, so I took it with me on a short break to Barcelona in Spain, where it came into its own in the dimly lit market off the Ramblas. The film on this occasion was several years past its sell-by date, but now, in 2012, we can once more enjoy 110 film as fresh as the fish in the market! **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>. More photos from the Pentax Auto 110 can be seen at www.flickr.com/photos/tony_kemplen/sets/72157625369739374/

Editorial

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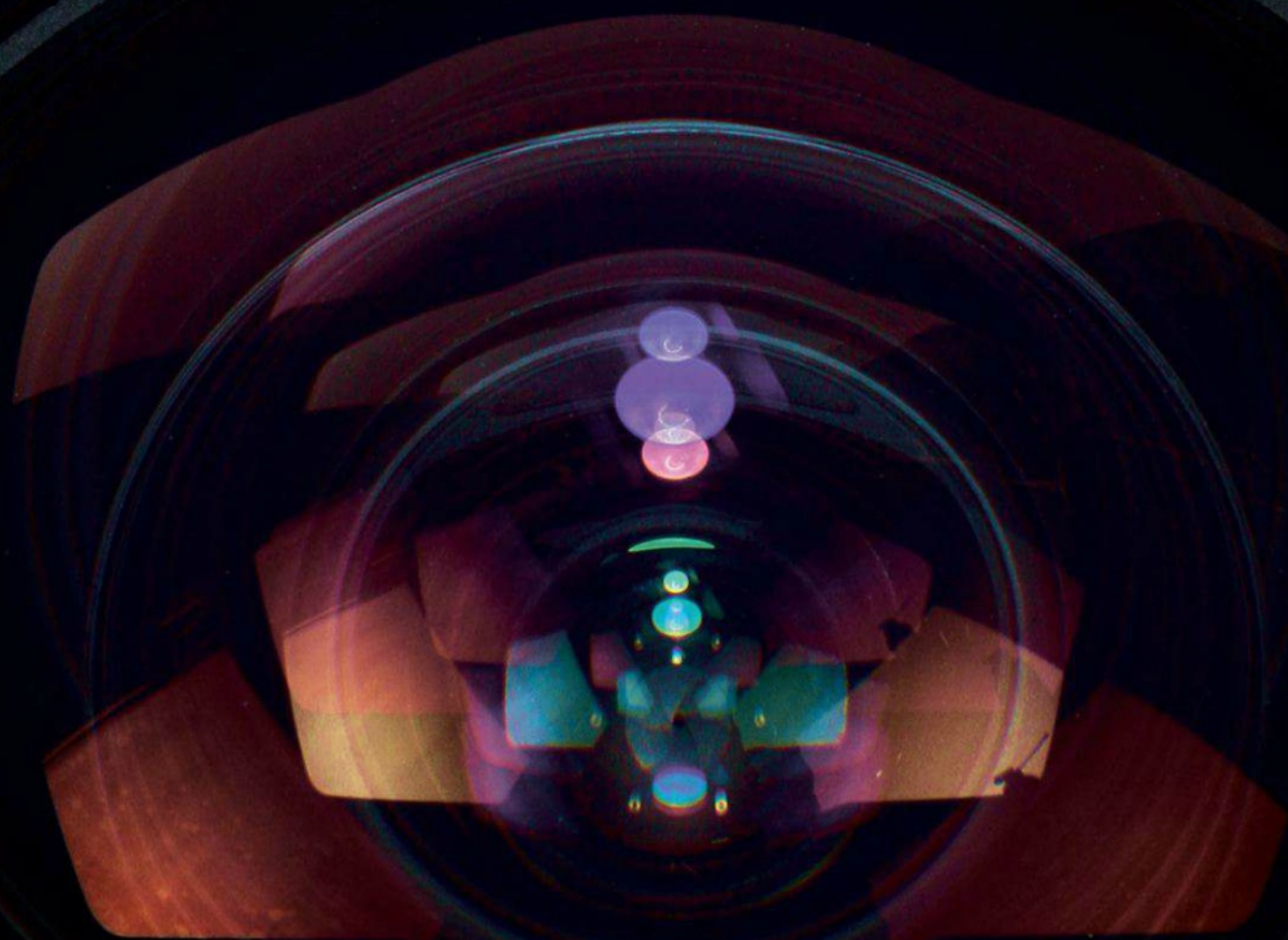


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While a new camera may have a plethora of new features to make it shoot faster, more precisely and at higher sensitivities, it is in the lens where image quality and creativity can be really challenged. The ability to place a variety of lenses on our cameras is what draws many to SLR or CSC varieties, so sticking with the kit lens is a missed opportunity. Although new lenses may be expensive – sometimes costing more than the camera itself – the established lens mounts possess a huge back catalogue of compatible optics readily available on the second-hand market. As lenses are updated and replaced, old versions can be picked up for a fraction of their original prices, many of which still deliver superb image quality. And those that don't have this quality can offer the possibility of unusual effects that are better than any digital filter. You needn't be restricted by your camera's lens mount, either, as with a small adapter almost any lens available can be fitted on the front of your camera – even those designed for enlargers or CCTV cameras. In this supplement, we explore some of those lenses on offer. If it whets your appetite, you'll find many of these lenses from the dealers listed in the back of *Amateur Photographer* every week, in your local camera store or online via sites like eBay. **Mat Gallagher, deputy editor**

4 Last-generation lenses

We look at discontinued or replaced lenses that are still worth considering

10 Lenses for less than £60

These lenses can all be bought for less than £60 each and offer an array of creative opportunities

14 Enlarger lenses

Although designed for use on darkroom enlargers, these compact lenses can be attached to your camera for some interesting results

18 Make your own lens hood

Why do you need to use a lens hood? We look at the benefits of these accessories and how to build your own

20 Adapters for CSCs

The smaller flange depths of CSCs make them perfect for attaching an array of older optics via simple adapters

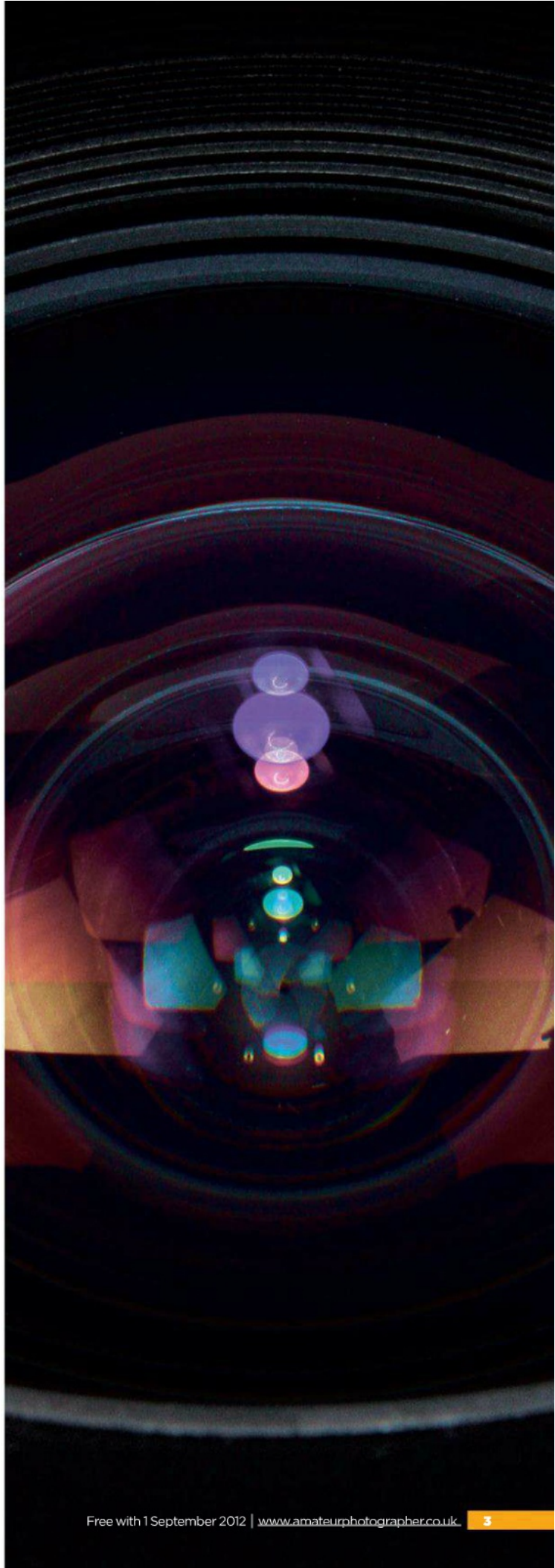
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AP buyers' guide...

Last-generation lenses

We've chosen some excellent discontinued lenses that cost a lot less than their replacements yet are often a match in optical quality

WHEN looking to expand your lens selection, it is natural to head straight for the current models adorning your local camera shop or favourite photo website. When a lens is updated, the maker tends to tweak the handling and performance rather than carrying out a major transformation, leaving the older model

to become a bargain in its second-hand form. New generation lenses often have only a slight increase in optical quality.

Over the next five pages we examine a selection of discontinued lenses that offer excellent features and great value for money. Prices have been taken from a selection of dealers and the eBay internet auction site.

TAMRON 18-270mm f/3.5-6.3 DI II VC LD Aspherical £230

Our twin test of Tamron's 18-270mm superzoom lens (AP 27 June 2009) showed it to be capable of comfortably matching the build quality, handling and performance of an 18-200mm lens, while offering an extended telephoto setting. It is designed for the APS-C format, giving an equivalent 27-405mm focal length when used with a camera with a 1.5x crop factor. The zoom range of 15x was world-leading for a wide superzoom until the recent release of Nikon's 18-300mm optic.

In 2011, the lens was replaced by the 'PZD' version, which was smaller and lighter, by approximately 20%, had a 62mm filter thread instead of 72mm, and saw the introduction of the

company's piezo ultrasonic motor for silent and rapid autofocus. However, those who do not require these improvements can rest assured that there is little to choose between the two lenses when it comes to optical quality, so a good saving can be had by purchasing the older model.

NIKKOR 50mm f/1.8 AF (and AF D) £100

When Nikon introduced the Nikkor AF-S 50mm f/1.8G lens last year, it was the first time in 30 years that it had changed the optical design of its 50mm f/1.8 lens.

In our test in AP 23 July 2011, we discovered that while the new lens is slightly sharper when shooting at f/1.8 and has slightly better contrast, the older Nikkor AF (pictured) and AF-D lenses were almost identical in terms of detail resolution.

Even better is that the older Nikkor 50mm f/1.8 lenses can be found second-hand for less than £100, which saves around £60 on the current lens. It has been known for these older 50mm f/1.8 lenses to be sold with old Nikon

AF film cameras for less than £80, so if you look out you can find a real bargain.

One thing to note is that the newer Nikkor AF-S 50mm f/1.8G lens has no aperture ring, and more importantly it also has a built-in AF motor. The older lenses don't have this internal AF motor, so rely instead on a camera with its own built-in AF motor. Generally, this is not available on entry-level Nikon DSLRs, so on models below the D7000 you can still use manual focus.



TOKINA 28-70mm f/2.8 AT-X Pro SV £100-£150

Tokina no longer makes a 28-70mm f/2.8 lens, instead manufacturing a 28-80mm f/2.8. The AT-X Pro SV was the last in the line of Tokina's renowned 28-70mm range, with the SV denomination standing for 'special value'.

Designed for 35mm film or full-frame digital cameras, the most attractive feature of this lens has to be its price. Like other third-party optics, it was very reasonably priced to begin with, but second-hand these models can be found for around £100. That is

excellent value for a full-frame lens with a constant f/2.8 aperture.

With 15 elements in 16 groups and a solid metal construction, the lens is extremely well built. Image quality does suffer when the f/2.8 aperture setting is used, but when stopped down to f/4 or f/5.6 the lens is very sharp, especially given its price. For those with a full-frame DSLR looking for an affordable short zoom lens, this is an excellent option.

CANON EF 55-200mm f/4.5-5.6 II USM £100

Now superseded by the EF-S 55-250mm version, this lens is the perfect accompaniment to the standard 18-55mm kit lens that comes with most of Canon's DSLR range. At launch, this second version featured a redesigned grip, new lens coatings to minimise ghosting and flare, and faster autofocus. There's no image stabilisation, though, and the maximum aperture is quite small, but with second-hand prices at around £100, it is an affordable addition to a collection. The first version of the current EF-S 55-250mm lens features image stabilisation and is available for as little as £150 second-hand.

MINOLTA 50mm f/2.8 Macro £150-£250

When Sony bought out Konica Minolta, it also inherited the Minolta Alpha mount, which gave birth to Sony's Alpha range of DSLR cameras. Much of the technology in early Sony DSLRs also came from Minolta, with many lenses aesthetically redesigned and rebranded as Sony Alpha products.

One such lens is the Sony 50mm f/2.8 Macro, which is optically the same as the Minolta 50mm f/2.8 Macro. Originally released in 1985, the Minolta version went through two later revisions. In 1993, the RS model was released with a focus-range limiter and a focus-hold button, as well as a much needed rubber focusing ring grip. An even later 2001 version was largely a restyled version of the 1993 model, but internally a more circular aperture was added.

The Sony lens retails for around £470, although the earlier Minolta lenses can be found second-hand for under £250. If you hunt around, the original 1985 model (pictured) can be purchased for as little as £150.

With 1:1 reproduction at a closest focus distance of 20cm, Sony Alpha users searching for a highly affordable macro lens should look no further. It will also act as a nice portrait optic on Sony DSLRs with APS-C-sized sensors.

CANON 28-105mm f/3.5-4.5 II USM £100

This very compact lens offers a handy extended range for a standard zoom, reaching the popular 105mm focal length used for portraits and close-up work. It has since been replaced by a larger 28-135mm optic with a smaller maximum aperture. This lens is a hangover from the film-camera sector and its focal length is less suited to the 1.6x crop of Canon APS-C sensors, equating to 45-168mm. Full-frame users are more likely to be drawn to the 24-105mm L-series model, but this lens is a fraction of the cost and, while it won't match the L-series glass, still produces nice results.

NIKKOR AF 35mm f/2 D £200

This lens is popular with reportage photographers, thanks to its 35mm focal length, fast f/2 maximum aperture, compact (64.5mm) length and lightweight (205g) build. The lens is compatible with full-frame and APS-C sensors, the latter giving an approximate 52mm focal length.

Optical construction is simple, with six elements in five groups, and it should not be forgotten that the minimum focus depth is 25cm, enabling an impressive 1:4 reproduction. The filter thread is 52mm and made from plastic, so be sure to check the condition when buying second-hand. A hood is optional here, although the lens is known to control flare very well. It is also known for its fast focusing. As with any Nikon AF-D lenses, autofocus is available with Nikon bodies that feature an AF motor, which is the D7000 or 'higher'.

AP buyers' guide...

Last-generation lenses

SIGMA 50-500mm f/4-6.3 EX DG HSM APO £600

With a 10x focal length ranging from a standard 50mm to telephoto 500mm, this Sigma lens offers the widest focal range of any telephoto lens. It is known as the 'Bigma', and comes in at just under 2kg and 218.5mm in length, with a filter thread of 86mm. The build consists of 20 elements in 16 groups.

Its 2010 replacement is similar in many ways, but offers optical stabilisation, which aims to deal with what is possibly the most limiting factor of this older lens. Without stabilisation, the 50-500mm lens is best used in good light to avoid camera shake at its more telephoto settings, or mounted to a tripod and with a cable release to allow the use of slower shutter speeds. The later version allows a claimed 4 additional stops of usable, slower shutter speeds, but it is also significantly more expensive – approximately double the price.

SIGMA 12-24mm f/4.5-5.6 EX DG £400

This full-frame lens remained a popular choice for landscape photographers from its launch in 2003 until its replacement with a Mark II version earlier this year. The original lens offers minimal distortion despite its wide field of view, and on the APS-C format produces an equivalent 19-38mm focal length, which is still perfect landscape territory, although the more affordable 10-20mm digital-only model has captured some of this market. The Mark II optic has a new lens construction with elements that reduce distortion and aberration, yet this first edition is still great. It is available second-hand for around £400.

NIKKOR AF 60mm f/2.8D Micro £250

After 15 years in production, the Nikkor 60mm AF-D was replaced by the AF-S version in 2008. The most significant difference between the two lenses is that the latest version has a built-in motor that provides autofocus even with entry-level DSLRs that do not have a built-in AF motor themselves, such as the current Nikon D3100, D3200 and D5100. With the AF-D model, AF is only possible with a Nikon D7000 or 'higher'.

At 440g and 74.5mm in length, the older version is a compact macro lens (Nikon terms its macro lenses 'micro') with close focusing of 22cm, 1:1 reproduction and the company's close-range correction (CRC) system for

high performance at both near and far focusing distances. The newer lens features more elements and aperture blades, with a construction consisting of 12 elements in nine groups and nine aperture blades. The AF-D lens has eight elements in seven groups, and with seven aperture blades that are not rounded it has less impressive out-of-focus areas.

This lens is compatible with full-frame and APS-C formats, the latter of which provides a 90mm focal length – ideal for getting a greater distance from macro subjects. A lens hood was not supplied with the lens, but an optional hood is available.



NIKKOR AF-S 18-200mm f/3.5-5.6G DX ED VR £350

This optic was originally introduced in 2005 as one of the first superzoom lenses for digital cameras. With a huge 11.1x zoom range (27-300mm equivalent), this is a highly versatile lens that can be used to photograph many different scenes. In 2009, a Mark II (and current) version was introduced with a few new features, one of which is a zoom lock to stop the lens creeping when not in use. The vibration reduction system has also been upgraded, with the current optic making use of the second-generation VR II system. Finally, the current lens uses Nikkor's Super

Integrated Coating on its lens elements, which is designed to reduce lens flare and improve contrast.

However, optically the latest model is the same as the original. Both feature 16 elements in 12 groups, including two ED glass elements and three aspherical elements, which gives almost identical image quality. Second-hand versions of the original 18-200mm lens can be found for as little as £300, although generally they are available for around £350-£370. This is around £200 cheaper than the Mark II version, which costs around £580.

SIGMA 105mm f/2.8 EX DG Macro £250

This is the lens we use at AP to shoot the test chart when reviewing cameras because it delivers such impressive resolution. Although designed for close-up work, the Sigma 105mm f/2.8 can be used to achieve a nice shallow depth of field in portraits and it comes in just about every major SLR mount. It was replaced with a new version earlier this year, which included a new optical construction and image stabilisation, but for tripod-based macro use or distant subjects, this is still a great option

PENTAX SMC D-FA Macro 100mm f/2.8 £350

Pentax announced its SMC D-FA Macro 100mm f/2.8 WR in 2010 to replace the older, 'non-WR' version. The key difference is build quality: where the latest model features a weather-resistant aluminium body (and consequently no aperture ring), this older version is made from plastic and does feature an aperture ring. Most importantly for anyone considering this lens is that both versions feature the same optical construction (nine elements in eight groups), a 49mm filter thread and 1:1 magnification for macro work. This makes the older lens equally capable of delivering excellent-quality macro images or portraits.

Minor differences in out-of-focus areas (bokeh) may be seen at f/2.8 and f/5.6, because at these settings the aperture blades in the latest WR model are classed by the company as rounded, whereas in the older version they are not.

LEICA Elmar-M 50mm f/2.8 £500

The first version of this lens was introduced alongside, and was only available with, the Leica M6J. In 1995, it became available separately in lightweight black (170g) or chrome (240g) versions. Leica opted to depart from the Elmarit name for this f/2.8 lens, instead calling it Elmar for 'historical' reasons. The lens has an aperture range of f/2.8-22, with its aperture ring in front of the last lens group. The barrel of the lens is collapsible and has a parallel guide focusing mount.

Images taken with this lens are free from curvilinear distortion, but suffer minor vignetting at maximum aperture. It is at f/5.6 that the optimum contrast and clarity can be achieved. Leica stopped production of the lens in 2007 and introduced its 'budget' Summarit-M 50mm f/2.5, which is still in production.

AP buyers' guide...

Last-generation lenses

CANON EF 70-200mm f/2.8L IS USM £800-£1,200

Like Canon's 24-70mm optic, this lens was a popular professional model until its replacement in early 2010. The Mark II version saw a new construction for better image quality, an improvement in the image stabilisation – from 3EV to 4EV – and closer focusing. This older lens, however, is still extremely sharp and gives great results throughout its range. This is a handy focal range for both full-frame and APS-C cameras, and features two stabilisation modes and a focus-limiter switch. When buying, look out for signs of heavy use, such as dents and scratches or dust inside the lens, as it may have had a hard life if previously used professionally.

LEICA Elmarit-M 28mm f/2.8 (III) £800

The first version of the Elmarit-M 28mm f/2.8 lens was released in 1965 and is one of the most reworked lenses in Leica's collection, now in its fifth incarnation (Elmarit-M 28mm f/2.8 Asph), announced in 2005. With each release, Leica has reduced the size of the lens, with the current version the most compact Leica M model and with a claimed improvement to its optical performance.

The third-generation optic featured here was produced from 1979-1993. It has an optical construction of eight elements in six groups, rearranged since the previous model to accommodate a more compact build. Unlike its predecessor, though, the Mark III optic here has a redesigned mount that features Leica's familiar focusing tab, making it a firm favourite with reportage photographers. Leica states that the optimum aperture setting of the lens for centre contrast and sharpness is f/4, but its range stretches from f/2.8 to f/22.

CANON EF 24-70mm f/2.8L USM £700-£900

This highly popular standard professional zoom lens was only recently replaced with a Mark II version, and is well worth seeking out. The new lens reversed the extension, so it now extends for longer focal lengths, while this version extends for shorter focal lengths. It features a 77mm filter thread and a water-resistant body to complement Canon's professional camera bodies. Results are extremely sharp, and its constant f/2.8 aperture is great for low-light shooting. This is an ideal lens for any full-frame Canon body. The new model is only just reaching stores, but once it does we expect this older version to be a popular second-hand choice.



Thanks to London Camera Exchange, The Strand, Southampton and Derby branches (www.lcgroup.co.uk), Red Dot Cameras (www.reddotcameras.co.uk), SRS Microsystems (www.srsmicrosystems.co.uk), Mr Cad (www.mrcad.co.uk) and Grays of Westminster (www.graysofwestminster.co.uk) for the loan of lenses illustrated in this article

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17-55mm f2.8 IS EF-S USM W	£655
17-85mm f4-5.6 IS EF-S USM C	£245
17-85mm f4-5.6 IS EF-S USM W	£240
18-200mm f3.5-5.6 IS EF-S USM C	£354
24mm f2.8 EF W	£260
24mm f1.4L USM II W	£1125
24-70mm f2.8L USM MKII C	£950
24-85mm f3.5-5.6 USM W	£195
24-85mm f3.5-5.6 USM C	£182
24-105mm f4L IS USM W	£655
28mm f2.8 FD C	£55
28mm f2.8 EF W	£227
28-135mm f3.5-5.6 EF IS USM C	£308
35mm f1.4L EF USM W	£955
35mm f3.5 FL W	£22
50mm f1.8 FD C	£37
50mm f1.8 FD W	£39
50mm f1.8 EF C	£142
50mm f1.8 EF MKII W	£77

CANON 17-55mm

f/2.8 EF-S IS USM



£655

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EXCELLENT
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50mm f1.8 EF MKII C	£79
50mm f1.4 EF USM C	£231
50mm f1.4 FD C	£78
60mm f2.8 EF-S MACRO C	£248
55-200mm f4.5-5.6 USM II C	£85
55-250mm f4.5-5.6 IS USM W	£162
55-250mm f4.5-5.6 IS USM C	£165
60mm f2.8 EF-S MACRO USM W	£297
70-200mm f4L USM C	£427
70-200mm f4L IS USM C	£824
70-210mm f4 FD C	£65
70-300mm f4-5.6 IS USM W	£292
75-300mm f4.5-5.6 EF C	£45
75-300mm f4-5.6 EF MKII C	£117
75-300mm f4-5.6 EF USM C	£129
80-200mm f4.5-5.6 EF C	£65
85mm f1.8 FD C	£122
100-400mm f5.6-6.3L IS USM W	£1000
100-400mm f5.6-6.3L IS USM C	£1027
100-300mm f5.6 FD C	£67

100mm f2 USM W	£297
100mm f2.8 MACRO USM C	£326
100mm f2.8L IS MACRO USM C	£599
100mm f2.8L IS MACRO USM W	£575
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135mm f3.5 L39 C	£150
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f/3.5 CB



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SPORTS FINDER C	£20
PISTOL GRIP C	£30
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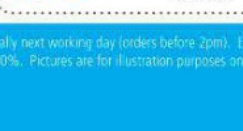
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50mm f2.8 C	£95

MAMIYA 50mm

f/4.5 W SEKOR Z



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NIKON 18-200mm

f/3.5-5.6 AF-S VR



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80mm f2.8 C	£50
135mm f4.5 FOR TLR C	£100
135mm f2.8 SEKKOR M42 FIT C	£45
360mm f6 SEKKOR Sekor 2 W	£210
12-24mm f4G IF-ED C	£697
16mm f2.8 AI C	£325
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35-70mm f3.5-4.5 AI C	£86
35-105mm f3.5-4.5 AF C	£120
35-135mm f3.5-5.6 AF C	£125
43-86mm f3.5 C	£60
43-86mm NON AI W	£56
50mm f1.4 AI C	£128
50mm f1.4 AF-D W	£175
50mm f1.4G AF-S W	£235
50mm f1.8 AIS C	£62
50mm f1.8 AF-D W	£125
50mm f1.8 AF-D C	£121
55mm f3.5 MICRO PC AUTO	£175
55-200mm f4.5-5.6 W	£95
55-200mm f4.5-5.6 C	£82
55-200mm f4.5-5.6 VR C	£155
60mm f2.8 af-d MICRO C	£310
70-300mm f4.5-5.6 VR W	£375
70-300mm f4.5-5.6 VR C	£360
70-300mm f4.5-5.6 ED C	£185
80-200mm f4.5-5.6 AF-D W	£67

SIGMA 120-400mm

f/4.5-5.6 OS HSM

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80-200mm f4.5-5.6 AF-D W	£100
85mm f1.8 AI W	£67
85mm f2 AI W	£195
85mm f2 AI C	£205
85mm f2.8 PC MICRO W	£999
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135mm f2.8 AI C	£125
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180mm f2.8 f2.8 AF-D C	£375
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f/4 HSM IF APO

NIKON FIT



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40-150mm f4-5.6 ED 4/3R W	£105
50mm f1.8 ZUIKO C	£60
50mm f2 ED 4/3R W	£375

SIGMA 10-20mm

f/4-5.6 HSM

PENTAX FIT



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135mm f3.5 ZUIKO W	£80
TOKINA 28-70mm f2.8 OM W	£32

PANASONIC

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45-200mm f4.5-5.6 LUMIX G VARIO C	£207

PENTAX

28mm f2.8 SMC-M W	£43
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50-200mm f4.5-5.6 DA ED W	£103
70-210mm f4 SMC-M C	£47
80-200mm f4.5 SMC-M W	£56
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105mm f2.8 M42 C	£75
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135mm f3.5 SMC-M W	£50
200mm f4 M42 C	£35
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SIGMA 10-20mm f4.5-5.6 W	£310
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MINOLTA 35-70mm f4 AF W	£85
MINOLTA 35-105mm f3.5-4.5 AF W	£75
MINOLTA 50mm f1.7 AF C	£89
MINOLTA 70-210mm f4.5-5.6 W	£76
MINOLTA 75-300mm f4.5-5.6 W	£100
MINOLTA 80-200mm f4.5-5.6 XI W	£55
MINOLTA 100-300mm f4.5-5.6 XI W	£110
SIGMA 18-50mm f2.8 EX W	£152
SIGMA 18-250mm f3.5-6.3 DC C	£315
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TAMRON 55-200mm f4.5-5.6 W	£60

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AP buyers' guide...

Lenses for less than £60

You don't have to spend a fortune to bulk up your lens line-up.

Richard Sibley looks at just what you can find for £60 or less

THE BEST lenses are the most expensive lenses, right? Well, yes and no. While the latest technology doesn't come cheap, there are still bargains to be had.

Photographic stores are the most obvious place to go hunting for interesting new lenses, but don't forget to check out local camera fairs. There are also charity shops, online stores and auction sites such as eBay, where some very inexpensive lenses can be found. As always when buying online, check the feedback for the seller, and if you aren't sure about something, email them and ask questions. Inexpensive used lenses are a

great way to fill a gap in a collection or to find out whether you want to use a particular focal length.

All the lenses on the following four pages are manual focus, and many have lens mounts that aren't found on contemporary cameras. However, there are many adapters and converters that will allow these lenses to be used on DSLRs, and especially on compact system cameras. And while this is by no means a comprehensive selection of lenses, it should spark a few ideas. Prices have been taken from a selection of dealers and the eBay internet auction site.

OLYMPUS ZUIKO 35mm f/2.8 £60

Designed to be used with the small Olympus OM SLRs, the Zuiko 35mm f/2.8 is compact, using a small 49mm filter thread. Comprising seven elements in six groups, with a minimal focus distance of 30cm, the Zuiko 35mm f/2.8 is a good general-purpose lens.

Paired with a camera with an APS-C sensor, the lens has the equivalent field of view of a 50mm lens, making it a good all-rounder that is particularly suited to street and documentary photography. Used on a micro four thirds camera via the Olympus OM mount adapter, the lens becomes a useful 70mm f/2.8 equivalent, which is great for portraits.

Due to the popularity of the Olympus Zuiko lenses, the 35mm f/2.8 is at the top of our budget, costing around £60. However, for the micro four thirds camera owner it is a small, light lens and, due to the popularity of the OM range, one of the few Olympus lenses that can be found at this highly affordable price.



CARL ZEISS JENA SONNAR 135mm f/3.5 £55

After the Second World War, the two plants belonging to Carl Zeiss were split into two companies. The original optical factory in Jena became part of Communist East Germany, or the German Democratic Republic, where they produced high-quality lenses mainly in the M42 screw-fit thread.

The Sonnar 135mm f/3.5 is one of the best of these lenses. Its multi-coated optics produce images with good colour and contrast, as well as nice out-of-focus bokeh when shooting at f/3.5. On a full-frame DSLR it is a great portrait lens for head-and-shoulders images, while the 200mm equivalent focal length on a compact system camera makes it an interesting choice for wildlife subjects.

These lenses are often well used and unloved, so inexpensive examples can be found for around £30, but expect to pay nearer £60 for an excellent example, like the one pictured here.

OPTOMAX 500mm f/8 £50

If the doughnut-shaped bokeh of a mirror lens doesn't appeal to you, the Optomax 500mm f/8 lens may be the answer. Looking more like a small telescope, this lens can usually be found in an M42 fit, although it can be used on other cameras via adapters. I have tried it on a micro four thirds camera where it offers the staggering equivalent field of view of a

SIRIUS 500mm f/8 MIRROR LENS £60

Mirror, or catadioptric, lenses are a very inexpensive way to take telephoto images. Due to their design, these lenses have fixed apertures, usually of f/8. The advantage of the mirror design is that the lens is far smaller and lighter compared to a regular 500mm. However, the comparatively small fixed aperture means that the lens can be difficult to handhold, without increasing the shutter speed and ISO sensitivity. Out-of-focus areas also have a distinctive 'doughnut-shaped' bokeh, which is an effect that many people dislike.

However, as an entry-level telephoto lens, particularly for wildlife photography, a mirror lens, such as the Sirius 500mm f/8 (pictured), is a good affordable option. There are numerous proprietary and third-party 500mm lenses available, including Centon, Kenko, Opteka, Rokinon, Rubinar, Samyang, Sigma, Sirius, Tamron, Tokina, Vivitar and Yashica. Some of the lenses are, in fact, virtually identical and are simply rebranded versions of the same lens.

INDUSTAR 50mm f/3.5 £20

There are two versions of this lens pictured here and both are optically identical. The lens came with Soviet Zorki and Zenit cameras and was available in both M39 and M42 threads. This means it could be used on Leica and other screw-mount rangefinder cameras, as well as M42 screw-mount Zenit, Praktica and Pentax SLRs.

The main selling point of this lens today is its size. It is tiny, and smaller even than most enlarger lenses. The M39 and M42 are two of the most popular lens mounts of all time, so it is relatively straightforward to use either version of these lenses on a digital system camera. Using an adapter, the M42 Industar 50mm f/3.5 makes a great pancake lens for a DSLR, and either version makes a neat little portrait lens on a compact system camera.

These lenses are generally sharp, with smooth bokeh in out-of-focus areas. However, the unsophisticated lens coatings mean they can be low contrast and suffer from flare at some apertures. Vignetting can also be an issue when the lens is wide open. If you have the chance, try the lens before you buy it, although at a price of £20 you can't really go far wrong. The lens can produce some interesting effects that give images a 'toy camera' look.

1,000mm lens on a 35mm camera.

With a largest aperture of f/8, handholding this lens is difficult, but it does have a tripod mount and results will improve if fitted to a camera with image stabilisation. The lens is best used on a bright sunny day, where at around £50, it becomes a great way for beginners to try their hand at wildlife photography.

OLYMPUS OM ZUIKO

35-70mm f/4 £40

This small zoom lens is not much larger than the kit lens you would find today accompanying a DSLR, and was originally released by Olympus in 1973 to cover the 35mm, 50mm and 70mm standard focal lengths in one convenient lens.

As a relatively short zoom, both in terms of focal length magnification and physical size, the 35-70mm is the perfect accompaniment for an Olympus OM camera. The lens is reasonably sharp, with a largely solid metal construction, and if the zoom range is kept to a fairly conservative focal length, image quality doesn't suffer too much.

This lens works well on an APS-C compact system camera as a portrait zoom lens, offering the equivalent field of view of a 52-105mm. When fitted to a micro four thirds camera using an Olympus-OM-to-micro-four-thirds adapter, this lens becomes a nice portrait zoom with a 70mm-140mm equivalent field of view.

HELIOS 44M-4 58mm f/2 £10

The Helios 44M-4 58mm f/2 is an M42-thread Russian lens and an all-time classic. Most photographers will have owned or at least used one of these lenses at some point.

First produced in 1955, the lens was in production until 1978 and underwent numerous cosmetic changes when made at different factories. It was the standard lens that came with Zenit 35mm SLRs and is readily available. I own a couple of them, one of which was bought a couple of years ago from the Disabled Photographers' Society stand at the Focus on Imaging show. I paid the princely sum of £5 for the lens – and the Zenit SLR to which it was attached.

Like the Industar lenses, the Helios 58mm is an ideal portrait lens on cameras with an APS-C-format sensor, and adapter rings to use it on most DSLR and compact system cameras can be found for £5-£20.

AP buyers' guide...

Lenses for less than £60



VIVITAR 70-210mm f/4.5-5.6 MACRO ZOOM £50

The Vivitar 70-210mm f/4-5.6 macro zoom lens can be found in a number of lens mounts, including Minolta MD, Nikon F, Olympus OM and Pentax K. Different versions of this lens are available, with the f/3.5 and f/4.5 maximum apertures thought to produce the best image quality.

The f/4.5-5.6 version of the lens seen here was made for Vivitar by Cosina. The 70-210mm macro zoom lenses were one of the first macro zoom lenses that produced good images. This f/3.5-5.6 version focuses as close as 50cm, making it a good choice for close-up shots of flowers and still-life subjects, although it really needs an additional dioptre lens to make it a true 1:1 macro.

Like many older zooms, this lens uses a push-pull mechanism to zoom in and out. This can tend to blow air and dust into the camera's mirror box and eventually onto a digital camera's sensor. This wasn't a concern when shooting on film, but it should be a consideration now. That said, if you are after a good flexible macro lens, the Vivitar 70-210mm is a good option, especially with the crop factor of an APS-C or four thirds lens giving the effect that you are even closer to the subject.



SUNAGOR SERIES 1 135mm f/2.8 £40

This lens can be found branded as Sunagor, Cosinon, Titar and probably a few other third-party names. Curiously, it has two aperture rings – one of which clicks each aperture into position, while the other one smoothly rotates between the maximum aperture and the set aperture. With no automatic connection between the lens and the camera, the second ring is simply to quickly open and close between the set aperture and fully open to make it easier to manual focus.

With a minimum focus distance of 2.2m, this model isn't known for being the sharpest lens you will ever come across. However, it does have nice out-of-focus areas and a good level of contrast.

PENTAX SMC 135mm f/3.5 £40

The Pentax SMC 135mm f/3.5 is an interesting short telephoto, with a very large aperture given the diminutive size of the lens. It also has a built-in lens hood.

Popular among Pentax film and digital camera users, the lens uses the Pentax K mount, so it can still be fitted to Pentax DSLRs where it becomes a 202mm f/3.5 equivalent. This focal length lends itself to a number of subjects, including travel, landscape and documentary photography. The images produced are very sharp, although the seven-bladed aperture doesn't produce nice bokeh, so if you want a nice bokeh effect shoot fully open at f/3.5. However, be aware that at this aperture the lens isn't at its sharpest.

NIKON E SERIES 50mm f/1.8 £50

Produced as a budget version of Nikkor's standard 50mm f/1.8, the E Series lenses were designed to accompany the smaller Nikon EM and FG SLR cameras. Interestingly, these lenses were named Nikon, not the standard Nikkor lenses.

These lenses are made largely of plastic, although they do have a metal inner barrel and therefore a metal filter thread. The lens mount is also made of metal.

Optically, the 50mm f/1.8 E Series lens is very sharp, and almost matches its more recent AF counterparts for resolution detail, although it isn't quite as sharp when at f/1.8. However, the best part of the lens is its slim design. When mounted on a DSLR, the 50mm f/1.8 E Series is slim enough to be considered a pancake lens, and even with the necessary adapter for a compact system camera it is still a very small and light combination to use as an f/1.8 portrait lens.

How to use...

Enlarger lenses

Enlarger lenses are among the cheapest good-quality optics available, so they are great for using on your camera to create unique images. **Richard Sibley** explains how

ENLARGER lenses are among the simplest of optics. With no internal focusing mechanism, their design is very straightforward – some have only four aperture blades. This simplicity, and the lack of demand for them, means they are currently extremely cheap to buy. A quick search online shows that you can get hold of one for as little as £5, but generally most range in price from £20–£40.

However, enlarger lenses were never intended for use in capturing an image, so there are some issues that must be overcome if you are to do so.

WHY USE AN ENLARGER LENS?

Designed as they are to project a flat piece of film onto the flat surface of photographic

paper, enlarger lenses show virtually no curvilinear distortion. This is why they are generally standard lenses: 50mm for 35mm film, or 80mm for medium-format film.

Edge-to-edge sharpness is also important when printing and, again, enlarger lenses must perform well in this regard. Vignetting is also a consideration at the edges of printed images, as the whole print must receive as close to an even exposure as possible. Therefore, enlarger lenses will have a minimum aperture of only $f/4$, or even $f/5.6$, which helps to avoid vignetting.

Like any other optics, there are certain enlarger lenses that perform well in all of the above, while others aren't quite up to scratch. However, by learning the qualities

of a specific lens, you can exploit it to take some stunning images.

THE BASICS

The vast majority of enlarger lenses have a 39mm screw thread. This thread is nearly identical to the M39 screw thread used by Leica and other manufacturers for their early rangefinder cameras. As such, it is possible to mount enlarger lenses onto M39 thread-mount cameras, and this means it is also possible to mount them to modern compact system cameras via a M39 adapter.

The problem is that the lenses have no means of focus. When used on an enlarger, they have the ability to focus back and forth by using a bellows. When on a camera, to focus an enlarger lens at different distances requires some back and forth movement.

HELICOID FOCUSING ADAPTERS

A HELICOID is a circular spiral mechanism that extends backwards and forwards when turned. The most obvious example of this is the movement of a lens barrel back and forth when a focus or zoom ring is turned.

Like any other lens adapter, these have a camera mount on one side and a lens mount the other. Twisting the helicoid mechanism will move the lens back

and forth, and thus change the position of the focus.

Most of the time, helicoid adapters are used for macro focusing. In effect, the helicoids become an adjustable macro extension tube, moving the lens back and forth to give the required level of magnification.

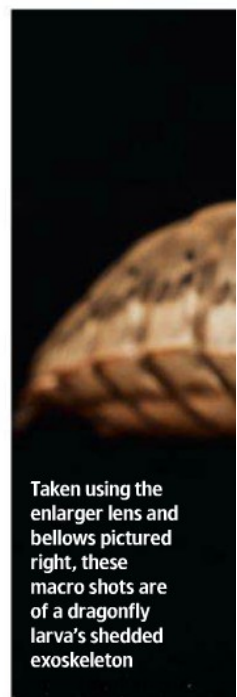
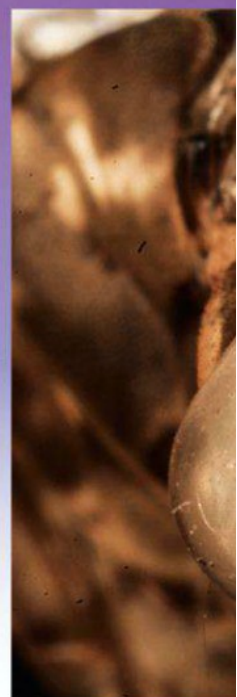
When used with an M39 screw thread, the helicoids can be used with an enlarger

lens, and the lens used as if it were a normal optic. Simply set the required aperture and use the helicoid's adapter to focus the lens back and forth. Depending on the size of the helicoid and the exact lens being used, it should be possible to focus to infinity.

The drawback here is the availability of these adapters. You won't often find them on the shelves of photographic retailers, so the internet and eBay are the best bets.



The helicoid adapter moves the enlarger lens back and forth to enable it to focus. This will only work on a compact system camera as the flange depth is short enough for it to focus. On a DSLR system, it will act more like an adjustable extension tube for macro images



Taken using the enlarger lens and bellows pictured right, these macro shots are of a dragonfly larva's shed exoskeleton



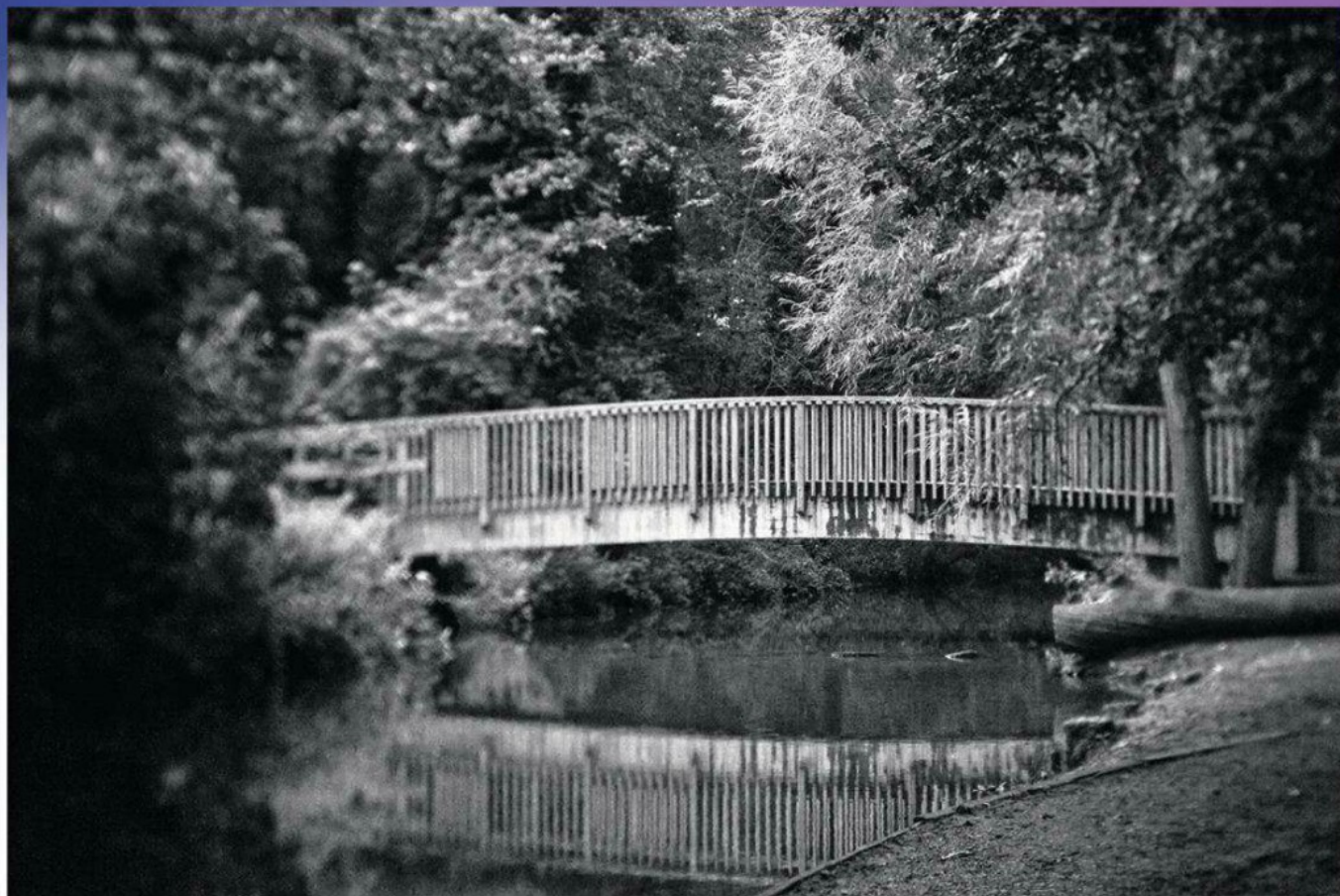
USING A BELLOWS

THE MOST logical way to get an enlarger lens to focus when using it on a camera is to replicate the bellows of an enlarger using a set of macro bellows. Mount one end of these bellows to the camera, and the other to an M39 mount to allow enlarger lenses to be used. Some bellows, such as the old, but very popular BPM Universal bellows, or the Novoflex Universal BALPRO 1 (www.novoflex.com/en/products/macro-accessories/bellows-systems/universal-bellows) allow various combinations of lenses. For example, an M39 mount can be connected to the front of the bellows and a Nikon F mount to the rear, to allow enlarger lenses to be used on a Nikon camera.

At the very short extensions of the bellows, an enlarger lens may just about be able to focus on infinity using a compact system camera, but the larger flange depth means that infinity won't be available on a DSLR. Instead, the enlarger lens will only be able to focus at very close distances on a DSLR. Also, by extending the bellows on a DSLR or a compact system camera, the enlarger lens will make an excellent macro optic.



Like any other type of photographic lens, enlarger lenses can vary tremendously in price. Cheap lenses may have square aperture blades, which can create interesting effects



HANDHOLDING

THE SIMPLEST, but least exact, method of using an enlarger lens is to shoot handheld. With no lens mounted on the camera, wrap the enlarger lens in your hand and press it up against the camera mount. Moving your hand back and forth, it should be possible to roughly focus the lens.

It is extremely hard to hold the lens in the correct position to focus, and consequently

images will tend to be soft. Similarly, it is difficult to match the horizontal plane of the film and sensor, so there will usually also be a slight tilt-and-shift effect, often with quite a narrow focal plane.

Despite the obvious flaws in shooting handheld, this method can produce some striking images – unique, too, given that it is so difficult to take exactly the same image twice.

Above: Holding the lens slightly tilted has created a very selective depth of field

Left: The square aperture blades of the enlarger lens have created a strange cross-hatched bokeh effect in this handheld image



Many thanks to **SRB-Griturn** (www.srb-griturn.com) for the M39 to Nikon F T-mount adapter used to mount the enlarging lens to the bellows

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How to...

Make your own lens hood

A hood is a key accessory for any lens, protecting it and helping to reduce flare. However, it is seldom included when you buy second-hand. **Tim Coleman** looks at a cost-effective DIY alternative

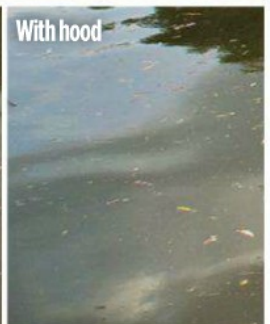
A LENS HOOD not only reduces aberrations such as flare, but it also helps protect the lens from rain and dust. These two factors make a lens hood one of the most important lens accessories. However, when buying a second-hand lens, the chances are that it will not come with its original lens hood as these accessories are often misplaced and plastic versions can break easily. Some lenses do not come with a hood even when bought new, while others, such as the Leica Summicron 90mm f/2 (II) and the AF DC-Nikkor 135mm f/2D, have a metal lens hood built in that slides in and out when needed.

Buying a proprietary lens hood can be expensive. Third-party

and replacement hoods cost significantly less, and they can be found at various photographic retailers. For instance, Jessops has a line of collapsible rubber hoods that cost £7.99 (visit www.jessops.com), while Marumi and JJC sell plastic hoods in both petal and rounded shapes starting at £7.99 (visit www.ebay.co.uk and www.amazon.co.uk). However, by far the cheapest option is to make your own lens hood. Not only is this the most cost-effective way, but it also takes up less space in a camera bag because the hood can fold down flat. The following steps explain how you can make your own lens hood for less than £2.

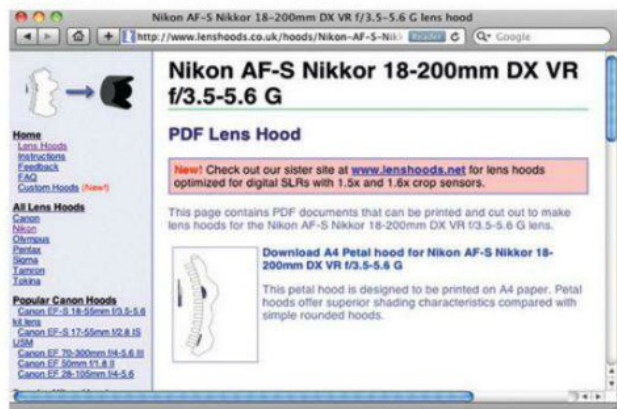


WHAT YOU WILL NEED Black card (or black plastic folder), pencil, A4 paper with lens template, scissors/scalpel, black electrical tape, flocking material and glue



This image has been taken with and without the home-made lens hood. The 18-200mm lens is more frequently at risk of flare at its wider end

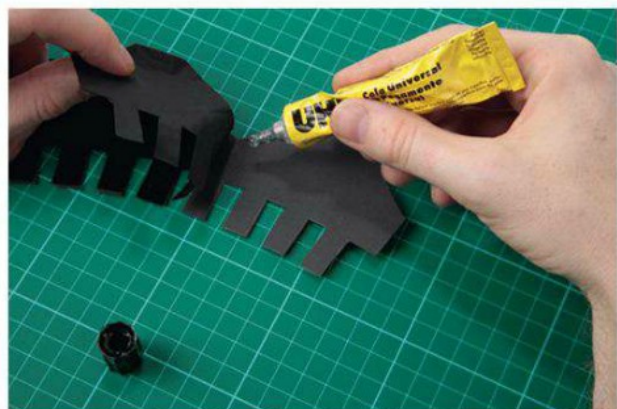
STEP BY STEP



1 If you don't have a lens hood to use as a template, visit www.lenshoods.co.uk. This website has a range of templates for the hoods of several popular lenses. Select the desired lens and open up the PDF. Print the diagram at 100% on A4 paper, which is big enough for most hoods. I have selected the Nikkor AF-S 18-200mm ED VR f/3.5-5.6G template from the website.



3 It is possible to print the template directly onto the black card, but it is difficult to see the outline on black, while a light-coloured card is likely to cause light reflections into the lens, so the best solution is to print the template onto a sheet of white paper and cut it out.



5 Black card and plastic can still produce light reflections, so to eliminate these add some flocking material on the inside of the hood, which needs to be cut to shape using the lens hood template again. Secure the flocking material using strong adhesive, making sure there are no bubbles or bumps that could obstruct the field of view of the lens. Wrap the hood around the lens itself, with the flocking material inside, and use electrical tape to join the ends of the hood together.



2 Alternatively, if your lens hood is broken or you want a spare, you can use the hood itself as a template. With a piece of A4 paper flat on a surface, roll the lens hood along it and draw around the outline using a pencil. It is helpful to use the hood thread marker to ensure the whole hood outline has been sketched, and then draw a tab at one end that can be used to attach the two sides together.



4 I am using black card for the lens hood, but those who want a more durable version can use black plastic or the front of a plastic folder. Having cut out the paper template, its outline can be drawn onto the black card/plastic with a pencil and then cut out using scissors or a scalpel.



6 The hood is now ready for use. Tabs along the bottom of the hood should keep the hood firmly in place over the lens. If the hood is a little loose, it can be fixed to the lens more securely using a rubber band. With the hood in place, take an image at the widest end of the focal length of the lens. If any part of the hood obstructs the frame, trim it down. However, if you are using a petal design, make sure that the four ridges are positioned in the right places.

Olympus OM-D with OM adapter MF-2

The **OM-D E-M5** is the classic OM reincarnated in digital form, and the **MF-2** adapter allows access to the vast range of old OM lenses. **Mat Gallagher** gets to grips with a great combination

MF-2
Around £150

FOR YEARS, the one thing Olympus users were crying out for was a digital version of the classic OM camera. Finally this year, the OM-D E-M5 was announced, and while it didn't answer every enthusiast's whim, it certainly looks the part and produces some great images.

With the addition of the Olympus OM adapter MF-2, the camera can make use of the full range of manual-focus OM lenses, although the 2x crop factor of the micro four thirds system changes the function of some of them. Standard 50mm optics become ideal portrait lenses, equivalent to 100mm, while the wider 28mm prime lens acts like a standard 56mm optic.

IN USE

The camera's electronic viewfinder provides an accurate view of the scene, and while focusing must be performed manually, the magnified view option allows fine-tuning



The pairing of the new OM-D with the original OM lenses is a classic-looking combination that will please Olympus fans

for pin-sharp results. The Zuiko lenses require a large rotation for focusing, which helps with precision use – and even without magnification it is possible to find focus via the rear screen or EVF with little effort. Many older lenses are in fact even sharper than recent models, especially at mid-apertures.

Although many will choose to operate the camera manually, it is possible to work in aperture priority when using OM lenses. With the aperture set on the lens ring, and the camera in the A shooting mode, it will choose an appropriate shutter speed. Manual focus should be selected on the camera, as should ESP evaluative metering – spot metering is not recommended.

All manual OM lenses are claimed to be compatible with the adapter, although some macro models may require an extension tube. I used the Zuiko 50mm f/1.8 lens for some portraits and street shots, and found it both quick to use and extremely sharp. For those with a collection of OM lenses gathering dust in a cupboard, a new OM-D is perfect. And for those who already own an OM-D, then it is well worth investing in the OM adapter and some classic OM glass. **AP**



LA-EA2
Around £300



LA-EA1
Around £150

Sony CSC adapters

Sony's proprietary **LA-EA1** and **LA-EA2** adapters connect **Sony Alpha** and **Konica Minolta** lenses to its NEX cameras, providing AF and exposure control, as **Tim Coleman** explains

WHEN Sony announced the launch of its NEX compact system camera range, it was quick to draw on its heritage by launching the LA-EA1 adapter (see left, top) to connect its A-mount and Minolta lenses to the new E-mount NEX cameras. While third-party adapters can be bought for as little as £20, this £180 adapter has an aperture mechanism and electronic contacts to support auto exposure, and also enables the use of AF where possible.

A second adapter, the LA-EA2 (see left, bottom), followed when Sony announced its NEX-7 camera. This adapter offers all the benefits of the first unit, but also includes a phase-detection AF module and translucent mirror technology (pellicle mirror) set-up, as found in the firm's latest Alpha cameras, such as the Alpha 77.

Both adapters are compatible with all NEX cameras.

IN USE

When compared to a fully manual adapter, both Sony adapters are much more useful thanks to the included electronics. Auto exposure, including control over shutter speed and aperture, can be selected in-camera as if the lens were directly mounted to the camera. The real benefit, however, is that AF is possible.

To use AF with the LA-EA1 adapter, a lens with a built-in AF motor is required. In Alpha lenses this is indicated by the SAM or SSM suffixes. It may also be necessary to perform a firmware upgrade for the camera and adapter before AF will work. Once in use, however, AF via the LA-EA1 adapter

is not as rapid or even as successful as one might hope, with the adapter's focus hunting back and forth for a subject. The hit rate is increased by selecting spot AF rather than multi-segment AF. Overall, though, those who are used to the AF speed on their Sony NEX camera will be frustrated. I found myself opting for manual focus more often than I would like.

The same cannot be said for the LA-EA2 adapter. With this adapter attached, AF speed is dramatically improved. In fact, there is little difference in speed between an E-mount lens mounted directly on the camera and an A-mount lens attached via the adapter. The adapter is actually often quicker, making the most of the technology used in the Sony Alpha models.

The LA-EA2 adapter is bulky and one of the most expensive around, but for those who already own Konica Minolta and Sony Alpha glass, it could mean a huge saving over buying new E-mount lenses. Furthermore, the selection of A-mount and Minolta lenses is much greater than that which is currently available for the E mount. **AP**

Nikon F to Samsung NX adapter

An adapter opens up a world of both old glass and new for Samsung NX cameras. **Tim Coleman** shares his experience of using a **Nikon F-mount** adapter with the **Samsung NX200**

THIS adapter is the same as the most basic of lens adapters (which can be found on eBay for as little as £20) in that it simply allows the use of a different brand of lens on a camera, and does not feature any electronic contacts, an aperture ring or an AF motor. As with all adapters, this Nikon F to NX model adds the precise extra physical space needed to create the correct flange depth (the distance between the imaging sensor and the rear of the lens mount) for the mounted lens. This is because the Samsung NX flange depth is much shallower than that of the Nikon F, and it is necessary to provide accurate focus.

IN USE

I used the adapter with several lenses, both old and new. There are, however, some key handling issues to consider. First, a lens with an aperture ring is necessary for any control over aperture. Modern lenses without aperture rings can still be used with the adapter, but the lens will be fixed to its smallest aperture, which is no good for low-light or shallow depth of field work. Furthermore, on any lens the smallest aperture is typically the worst optically – with loss of critical sharpness – so it's a setting best avoided in virtually all scenarios.

Second, with no electronic contacts,

Here the Samsung NX200 has the Nikkor 20mm f/2.8 manual lens mounted via the adapter

exposure information is only relayed to the camera by TTL metering. This means that aperture priority works once the aperture is manually set on the lens, but for control over shutter speed it is best to set the camera to manual exposure mode.

The adapter also does not feature an AF motor. So once again manual control is necessary, this time for focusing. Like most CSCs, the Samsung NX200 offers focus magnification with its own NX lenses. This is a very handy tool for accurate manual focusing, activated when the lens focus ring is altered. However, with no electronic contacts on the adapter, one needs to press the OK button instead to get a magnified view. Given that the camera does not have a built-in viewfinder, a magnified view is essential to achieve accurate manual focusing pre-capture.

As they lack an aperture ring, Nikon G lenses like the 50mm f/1.4G are for the best part unusable. The 20mm f/2.8 manual lens, however, does offer aperture control and is an excellent optic. Mounted on the Samsung NX200, the 1.5x crop factor gives the lens an effective focal length of 30mm, which is ideal for street and landscape photography.

As the Samsung NX system is still relatively new, the choice of lenses is not as great as with other systems, so an adapter therefore opens up a whole new world of glass, provided that the lack of autofocus is acceptable. Many excellent manual Nikon F lenses, and AF-D optics that feature an aperture ring, can be bought for a good price, and it is possible to get some great results with this set-up, especially considering the NX200's whopping 20-million-pixel resolution. **AP**



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